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filmindia

JULY
1941
Inland As. 8-
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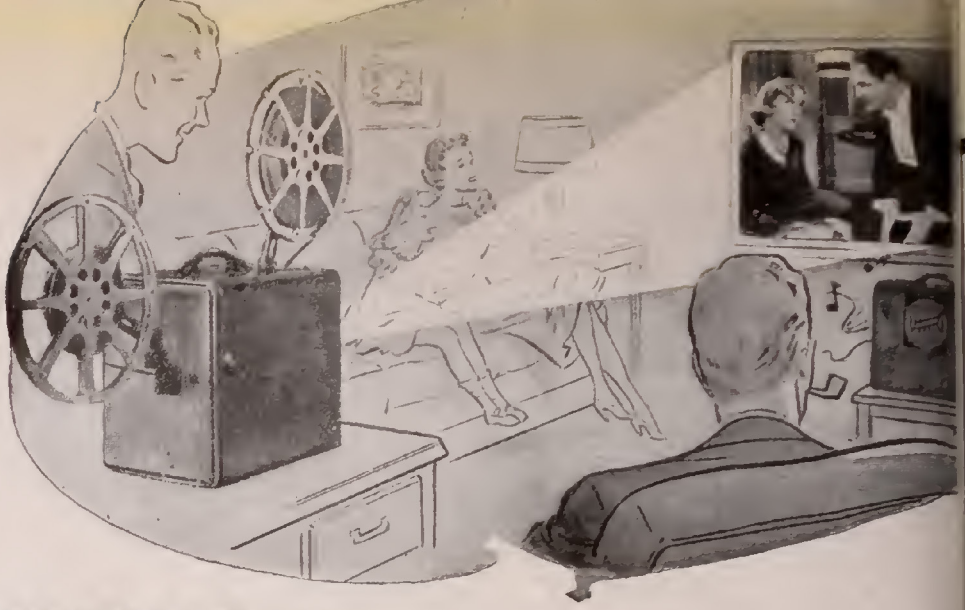
What a Delightful Way to Entertain!



TALKIES . . .

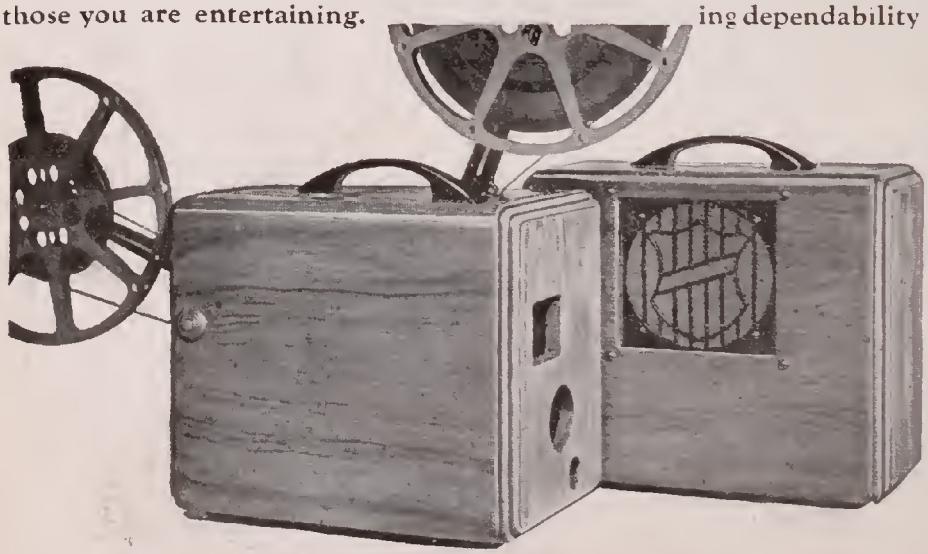
In Your Own Home!

with the New De Luxe *Filmosound*

Luxuriously Encased in Walnut to Complement Gracious Surroundings

IMAGINE a group of your friends gathering in your living room or recreation room to see your own showing of a Hollywood feature "talkie"—or any other talking picture you might select. What a delightful way to entertain! And how easy to please every one! For remember—you can so easily select just the type of entertainment attuned to the tastes of those you are entertaining.

THEATRE-QUALITY SHOW! Your Filmosound show will have none of those distracting imperfections that too often identify the home movie show. For inside those two beautiful walnut cases is the time-proved Bell & Howell Filmosound "Academy"—the same instrument that has been selected for superior sound and picture reproduction and for lasting dependability by thousands of schools and commercial users. Yes—the De Luxe Filmosound is the "Academy," beautifully encased in rich American walnut to provide both fine performance and fine appearance. **Rs. 1490/-**



Other things you can do with the De Luxe FILMOSOUND PROJECTOR

1. You can show any 16mm. silent film in addition to any 16mm. sound film—for this fine projector has the necessary speed adjustment for both.
2. You can add a microphone and become your own commentator, the voice of your silent films. You can use this same connection as an independent public address system.
3. You can add a phonographic turntable and accompany silent films with appropriate musical background, or simply enjoy fine reproductions from disc records.
4. You can add a recorder and make your own disc records—perhaps special records just as you want them for your silent movies.

SOLE AGENTS:

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The House of Amateur Movies.

CANADA BUILDING

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See INDIA

USE THE ROUND-TOUR WAY FOR *Cheaper Travel*

NINE Standard Round Tours covering different parts of India have been mapped out by the G.I.P. Railway. You can now see this country at a very cheap cost and visit the beautiful and historic places and the great business centres, etc. These tickets are generally issued for ALL classes. For Tours Nos. 1 to 8 they are available for 3 months. In the case of Tour No. 9 they are available for 30 days only. Here are two specimen tours.

TOUR No. 1

Covers the route Bombay, Nasik, Bhopal, Gwallor, Agra, Muttra, Delhi, Kurukshetra, Hardwar, Lucknow, Benares, Gaya, Calcutta, Allahabad, Jubbulpore, Bombay.

	First Class Rs. a. p.	Second Class Rs. a. p.	Inter Class Rs. a. p.	Third Class Rs. a. p.
Adult	252 6 6	126 6 6	76 0 6	39 9 6
Child	126 3 6	63 3 6	38 1 6	19 13 6

TOUR No. 2

Embraces Bombay, Poona, Kurduwadi (for Pandharpur), Renigunta, Tirupati, Madras, Chidambaram, Tanjore, Trichinopoly, Rameswaram, Madura, Srirangam, Conjeevaram, Arkonam, Bombay.

		First Class Rs. a. p.	Second Class Rs. a. p.	Third Class Rs. a. p.
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Full particulars may be obtained from the nearest Station Master or the nformation Bureau, Bombay Victoria Terminus.

G.I.P.

Sensitive Skins need this Comfort

CUTICURA Talcum is more than a dusting powder—it is a cooling and refreshing treatment, because of the special, medicated way in which it is prepared.

It immediately cools and soothes those parts where chafing has occurred, it absorbs perspiration, relieves prickly heat and gives a feeling of well-being to the whole body. It is specially recommended by doctors for babies, invalids and for every member of the family because of its exceptional purity and its wonderfully soothing effect.

The perfume of Cuticura Talcum is unique. Women say this is the reason why they first used it. Think of the fresh, sweet scent of the countryside after rain—a fragrant, wholesome aroma—and you have an idea of it. It imparts a delightful feeling of daintiness for hours after use.

Discover for yourself what an added joy this powder is to your daily toilet—buy a tin to-day. Men also find Cuticura Talcum comforting after shaving—it takes away shine without giving a powdered look.

Sold by all Chemists and Bazars. 23.

Cuticura TALCUM POWDER

ON THE COVER
LEELA CHITNIS

Proprietors:
FILMINDIA PUBLICATIONS Ltd.
104 Apollo Street, Fort, Bombay

filmindia

Editor: **BABURAO PATEL**

VOL. 7 NO. 7
JULY, 1941

Parasites Of The Industry

FULL many a woe of our present day film industry must be attributed to the film distributor in the country. The film distributor, as we find him today, is an inexcusable evil. He is the main plank of the capitalistic exploitation of our film industry. He exploits both the producer and the exhibitor, always unmercifully for personal benefit and no industry in the world can survive to tell the story of its progress as long as these ruthless and mercenary middlemen are permitted to handle and mishandle the fortunes of an industry.

Hollywood producers have solved this problem by opening out their own distribution offices and thereby establishing direct contact with the exhibitors. They have chased out the middleman who never felt any institutional pride in their product and who merely juggled with finance and figures as cold-heartedly as a calculating machine.

But in India, with financing conditions still precarious, the professional film distributor thrives; neither by inheritance nor by inclination is the average film distributor in the country suited for his business. What he knows of picture making or of showmanship is not worth knowing. He comes with a fortune made in share and cotton gambling, advances money to the producer at a killing rate of interest plus a big slice of royalty and recovers his investment by blackmailing the exhibitors into giving heavy and uneconomic minimum guarantees. His only aim in life is to multiply his rupee and in prosecuting this aim he does not worry about the future of the industry or about the existence of the producer or the exhibitor.

We have received numerous complaints from exhibitors unfolding a heartless method of exploitation practised by these industrial parasites. Exhibitors are made to sign waterproof contracts for a number of pictures, after the fashion of a blind and block booking, and made to screen as many as twenty rotten and useless pictures with one good picture. The profits made by the exhibitor in that solitary good picture hardly cover the losses incurred in the rotten twenty ones. At the end of the very first year, the exhibitor is often compelled to mortgage his cinema to pay the maintenance expenses. Thanks to the heartless exploitation by the Film Distributors.

At stations, where there are two and more cinemas, the distributor sets loose a spirit of unhealthy rivalry between the competitors and gives his pictures to the one who gives the largest minimum guarantee. This minimum guarantee keeps going up constantly till it becomes economically impossible for the exhibitor to give it and make any profits on the business. With shortsightedness and lack of unity prevalent among the exhibitors themselves, it becomes an easy job for the film distributor to divide and exploit the exhibitors.

Good and sincere showmen are thus deprived of the opportunity of doing an honest business and are soon chased out of the exhibition trade because it becomes an uneconomic problem resulting in recurring losses.

Good showmanship under these conditions is out of the question. Producers in the country seem to forget the vital fact that the exhibitor is

GOOD SOUND MEANS SUCCESS
FOLLOW THE LEAD OF THE LEADERS

PRABHAT

NATIONAL STUDIOS

THE NEW THEATRES LIMITED

GEMINI STUDIOS MADRAS

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THE EMBLEM OF PERFECT SOUND

PHOTOPHONE

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HIGH FIDELITY SOUND

RCA PHOTOPHONE EQUIPMENT RECORDS THE FINEST SOUND IN MOTION PICTURE STUDIOS THROUGHOUT THE WORLD.

RCA Photophone Ultra-Violet Light recording makes it possible to photograph sound with a fidelity never before possible. The nerve-shattering roar of a natural catastrophe, the mighty crescendo of a full symphony orchestra, the breath-catching inflections of an endearing voice, the whispering of the wind in the grass.....all of the sounds that intensify the dramatic values of real-life situations may now be faithfully recorded by the RCA Ultra-Violet Light system.

THE NEW **PM. 40** RECORDING EQUIPMENT INCORPORATES THIS OUTSTANDING FEATURE.

Particulars from : **PHOTOPHONE EQUIPMENTS LTD.** *9, MARINE LINES, BOMB*

SHY TODAY!--------

---SHREW TOMORROW!!

—THAT'S WHAT MAKES THE WOMAN THE ETERNAL MYSTERY OF LIFE! TO THE WHIPPED-UP NARAD, SHE IS A MYSTERY NO LONGER!!

MEET THE WHIPPED-UP NARAD

IN

SARASWATI'S MYTHOLOGICAL MUSICAL COMEDY

NARAD-NARADI

.....AND...HOW YOU WILL LAUGH!

DIRECTED BY DADASAHEB TORNEY

DINKAR KAMANNA & KUSUM DESHPANDE IN THE LEADING ROLES

POPULAR WITH PICTURE GOERS AT

MAJESTIC CINEMA ◦ ◦ ◦ BOMBAY

PRABHAT, POONA & RAJKAMAL, AMRAOTI

A "FAMOUS PICTURES LIMITED" RELEASE!

their direct link with the ultimate consumer and on the survival of the exhibitor depends not only the prosperity of the producer but also the future progress of the industry.

Therefore, as long as the producers permit these meddling distributors to squeeze the exhibitor dry for their personal benefits, the industry will never prove a paying proposition nor will it ever be stabilised.

As matters stand today, eighty per cent of the exhibitors in the country are losing money, because they alone are paying the full penalty in one way or other—in extravagant minimum guarantees, entertainment-tax, profiteering by machinery dealers, local taxes, electrical charges and multiple other embarassments which all contribute to add to the overheads. One result of all this struggle is that our theatres and their equipments are still in the most primitive state of repair as the exhibitors never have enough surplus to expend on repairs and improvement.

And for all this, the parasitical distributor is responsible. There are some good distributors in the country who exercise a longer vision in realising that in the survival of the exhibitor is the guarantee of their own continued prosperity. But they are so few that they merely help to illustrate the principle. The majority of the distributors in the country are no better than a pack of blood-sucking racketeers who live on the blood of both the producers and the exhibitors.

As we find the average distributor today, he is a barbaric relic of the old feudal times when people indulged in vendetta for their pound of flesh. This gilt-edged distributor who because of his money gets an easy opportunity to exploit honest exhibitors and producers purely for selfish benefit must go out of the industry. And sooner he is sent out, the sooner will our industry look up and the greater will be the opportunity for men of honest enterprise.

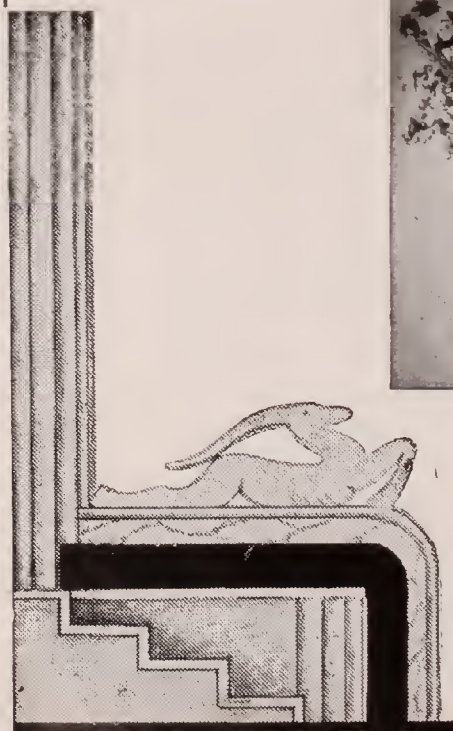
The "Lalls" and "Bhais" with their shining gold buttons and "short-covering" share market mentality must change their ways soon if they wish the goose that lays the golden egg to survive.

Gifts for Home Lovers to GIVE or RECEIVE

"Dots" & "Dashes"

That Beautify A Home
Give Your Home The
DECORA Dash !

DECORA



DECORA

BEAUTY TIT BITS MAKE ALL THE DIFFERENCE BETWEEN A HOUSE AND A HOME—IT PRESENTS A WIDE RANGE IN SELECTION OF AN UNENDING VARIETY OF OBJECTS DE ART MURANO GLASSWARE. CARPETS. TAPESTRIES ETC.

For Smooth Feel Walk On **RAVAL TILES**

Inquire To-day From:— **"EDENA"**
QUEEN'S ROAD. BOMBAY

RAVAL TILES AND MARBLE LTD

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

AN HONEST GUY.

Mr. C. B. Newbery of the Twentieth Century Fox Corporation gave a damn good speech ("damn" borrowed from the speaker himself) on the occasion of the First Birthday of the Indian Versions of the Movietone News.

Tracing briefly the history of the enterprise in making versions in the Indian languages of the Twentieth Century Fox newsreels received from week to week to aid the British war propaganda in the country, Mr. Newbery admitted Government support to the enterprise in the early months but stated that at present this new activity was absolutely self supporting.

Mr. Newbery's optimism for the future was refreshing and he immediately became popular when he said that in case he needed funds for expansion, he would rather cooperate with some well established Indian producer than allow the Government to interfere in private business. Mr. Newbery seemed to dislike Government interference in private business and he is right seeing what a mess the Government people are making of their own business these days.

Mr. Newbery brought his neat little speech to a conclusion by expressing his thanks to all the Indians particularly Mr. Shiraz Ali Hakim of Famous Cine Laboratory, who cooperated with him whole-heartedly to make this new enterprise a success.

Many among the guests liked Mr. Newbery's frank and honest speech and several wished that he would carry the same frankness and honesty to the Film Advisory Board of which he is the Vice-Chairman. That Board is one department where a little bit of honesty and frankness are absolutely necessary just at present.

FIGURES TELL THE TALE.

Reverting to the Newsreel business, let us take stock of what Mr. Newbery, as a result of his own initiative, has done during a year.

Since he began work from the 7th June 1940, Newbery has been able to put on the screen 1205 copies in Hindi, Bengali, Tamil and Telugu languages as follows:

53 issues of Hindi, with 20 copies per week ..	1060 copies
46 issues of Bengali, with 2 copies per week ..	92 copies
45 issues of Tamil, with 1 copy per week ..	45 copies
8 issues of Telugu, with 1 copy per week. ..	8 copies
	1205 copies

Out of these 152 copies have been key copies, costing approximately Rs. 350 each, and required an expenditure of Rs. 53,200. The remaining extra prints, 1053, cost Rs. 94,770 at Rs. 90 per print. The total expenditure therefore has been Rs. 1,47,970 during the year, out of which over Rs. 40,000 were paid in mere processing.

As many as 600 different cinemas in India screened the Indian version newsreels. At the moment there are

There—but not beyond the horizon, we hope. Ashok wants Devika to follow him in "Anjan" a Bombay Talkies' picture.

OVER 800 MILLION PEOPLE

SEE

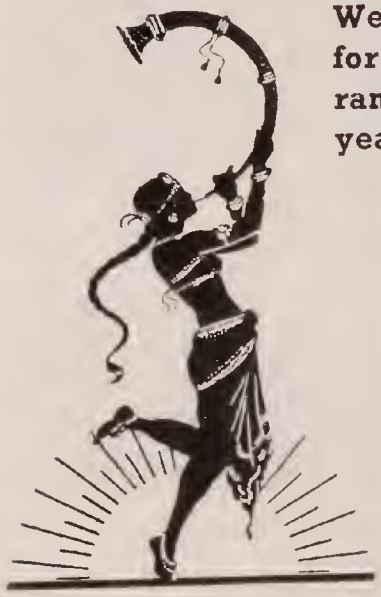
Motion Pictures Every Year In India!

Surely you have something to sell them—
Why not sell it through the films ?

"The Motion Picture is the most dynamic medium for community selling. It is quick, dramatic and effective."

PRABHAT'S COMMERCIAL DEPARTMENT

Undertakes all production assignments for making advertising and instructional films in any part of India at reasonable cost and guaranteeing superb quality.



IDEAS AND PLANS FOR ALL

We have advertising ideas and plans for all trades, industries and states ranging from Rs. 3000/- to Rs. 60,000/- a year including production and guaranteed distribution of films.

For more particulars write to the Secretary:

Prabhat Educational & Short Films Limited,

534, Sandhurst Bridge,
Tel: 46057/58 BOMBAY. Tel: 'FAMOUSFILM'

Check-list and BALLOT

THE MUSEUM OF MODERN ART, JANUARY- MARCH, 1940

Open every night until 10 o'clock

MODERN MASTERS

FROM EUROPEAN AND AMERICAN COLLECTIONS

The official Catalog (35¢ at Information Desk, no mail orders) contains 42 pages, 29 illustrations reproducing everything in the exhibition, 1 plate in full color and an introductory text.

Number in official Catalog	Which *three works* do you *like the most?* *Write 1, 2, 3 in the squares and drop the ballot in the ballot box at the exit*
1.	WHISTLER: *The White Girl.* 1862 ☐

Leela Chitnis may make a good milk maid one day, the way she goes about in "Kanchan".

509 cinemas under contract with the 20th Century Fox for screening newsreels from week to week.

Calculating 200 persons per performance and three performances per day nearly two million people see the newsreels per week and over 100 million per year.

With all their defects, and many were admitted by Mr. Newbery, Indian audiences seem to have liked the Indian version newsreels, as over 75% of the exhibitors have renewed their contracts for the second year.

In addition to this 122 cinemas in India have been regularly showing the original English version newsreels all along as before.

These figures ought to give a fair idea of the immense field that is waiting to be exploited by some concern. The field work done by Newbery, can be useful to the first enterprising Indian who would launch himself into this business of newsreels. If there is an Indian with that enterprising foresight.

In the meanwhile we feel compelled, reluctantly of course, to support Mr. Newbery in his enterprise for two reasons: because he is making the Indians more newsminded by giving the latest war news as quickly as possible and because he is doing precious war propaganda which in sheer value is worth a hundred times more than the activities of the Film Advisory Board and the erratic advertising of the Advertising Committee combined.

Another aspect of vital importance to the indigenous industry is that Newbery is making a space for indigenous Indian newsreels.

After the war, people won't be so anxious to see Fox Movietone News which usually show the travels of titled and tailored nitwits and the blank can be usefully filled by indigenous educational shorts and news items.

Till then "filmindia" congratulates C. B. Newbery of 20th Century Fox for his initiative and perseverance in the face of odds and ends from friends and foes.

THANKS, JAGANNATH PATEL!

War or no war Jagannath Patel is always at war. Years before when he first entered the film field, he had promised me to bring into the country a reproducing equipment which would be within the pocket range of small exhibitors.

Mr. Jagannath Patel has been all along alive to the vital need of Indian villages—which incidentally constitute the real India—for visual education. It was possible to meet this demand only by importing equipment with reasonable cost as the villages could not afford to pay for fancy high boosted machinery.

For years, Jagannath struggled with the Bauer projectors and at last took them into the interiors opening out over 400 new cinemas and making the existence of these cinemas economically possible.

With the cinemas travelling further into the interior every day, the other manufacturers who had till recently contented themselves with huge profits and small turnover were compelled to wake up and take notice of Jagannath Patel with his Bauerblitz.

Miss Bibbo gives a fine rural portrayal in "Akela" a Great India picture.

Lansing

SOUND SYSTEM

The hall mark of perfect sound reproduction coupled with unchallengeable service make it the finest and super sound system for the intelligent exhibitors. Now with increasing sales we offer to our patrons most attractive reduced prices.

AVAIL OF THIS OPPORTUNITY

Please apply to :

International Talkie Equipment Company,

17, New Queen's Road, - - - BOMBAY.

The war interned the Bauer machinery into Germany and once again Jagannath Patel was worried.

The latest news he gives us is perhaps the best he has given us in years. Jagannath's firm, the International Talkie Equipment Co., has been appointed Distributors in India for the world famous Westrex Sound System and now sells an equipment called Westrex W 800.

Seeing that the Westrex Sound System is a sister affair of the Western Electric Sound System the quality of sound immediately goes out of dispute.

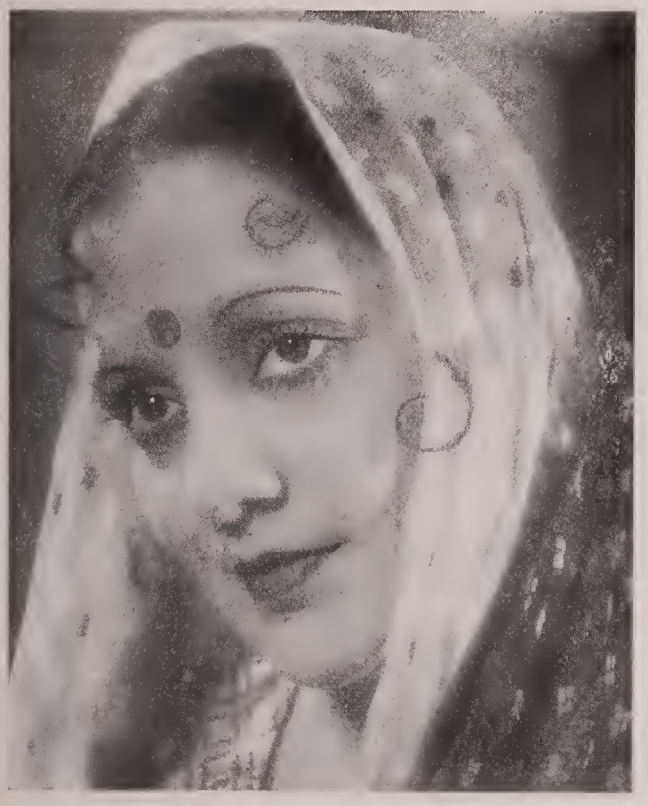
But there is an added advantage in Westrex W 800. While all quality and efficiency points are maintained as in the Western Electric, the price of W 800 is far more reasonable and an exhibitor can straightway own the machine, which he could not do with the Western Electric Microphonic.

W 800 is the future machine of our towns, in fact, even cities like Bombay use the Westrex in their 800-person capacity theatres. Thanks, Jagannath!

TO THE READERS.

In this issue, we are announcing the names of the first five prize Winners in the Readers' Research. Thousands of replies have been received and it will take us some time before all the replies are perused and the information is analysed and tabulated.

Every month we shall be announcing five prize winners, and from the month of their announcement their free subscriptions for a year will begin. In the meanwhile, if some of you have not yet sent in your Research Questionnaire do so immediately. It is more in your interest because your replies will guide us in giving you a better magazine every month.



Gulab, still popular as ever, plays the strong stuff in "Circus Queen" a Paramount picture.

Shobhana Samarth sparkles again in "Darpan" a Bharat picture.

With regard to the overseas readers, it is necessary to remember that the postal regulations do not extend "Free Reply" facilities to foreign countries. The overseas readers will therefore have to stamp their reply envelopes as ordinarily.

AIR CONDITIONING IN BOMBAY.

In India, air-conditioning in theatres does not seem to be uniformly successful except in the Metro Cinema in Bombay.

The Regal Cinema in Bombay, which brags of air-conditioning seems to be having a plant that works by fits and starts. Sometimes, the theatre is chilly cold and several times sweltering hot. During the dry fortnight which Bombay has recently gone through, the Regal air-conditioning plant misbehaved at least thrice and on all the occasions I was there. Instead of the cool heavy atmosphere, people had to blow to keep their faces cool. Of course, the admission prices remained the same. Only the comforts were denied. And yet, we can't call this cheating.

What are these weathermaking manufacturers doing if they can not give us an air-conditioning plant that will give us uniform service?

Till they do so, air-conditioning must remain to the average spectator a scientific mirage.

Vitamins Of A Kiss

Affection, Respect and Passion

For hundreds of years poets and dramatists have tried to define a kiss. Twentieth century scientists have got nearest to the solution.

Great authority on kissing is bearded, Shavian Dr. Josiah Oldfield, physician and philosopher, who declares: "Give me plenty of good wholesome kissing. It can't do any harm, unless the man or woman is unhealthy; in fact, I maintain it does good. Kissing is natural, and so long as the kiss a perfect kiss, I am all in favour.

According to vegetarian Oldfield, who has tasted no meat since he was a young man, the perfect kiss has three ingredients; affection, respect and passion.

Kissing originated in Europe centuries ago and is still confined to the white races as a mark of affection. In the 15th century it was a common form of greeting, especially in England. Paying a visit to England, Dutch philosopher Erasmus was amazed at the welter of bussing in which he became involved.

Foot kissing was once a common way of paying homage. Dignitaries did not object to thus saluting a man's foot, but they hated to stoop low. Doing homage to a King of France, a Viking chieftain remembered his pride, lifted the King's foot to the level of his mouth, and caused the monarch to topple backwards.

Of all nations, the French took to kissing most readily. King Louis XII claimed to have kissed every woman in Normandy. French etiquette in the 16th century allowed every man with three lackeys in his service to kiss all but the mightiest women in France.

Please Note
Our New Address
In Editor's Mail

SNOWLIKE COMPLEXION

There's nothing so radiant, so soft, so pure as a complexion made lovely with AFGHAN SNOW. This famous beauty product protects the skin against sun, wind and dust.

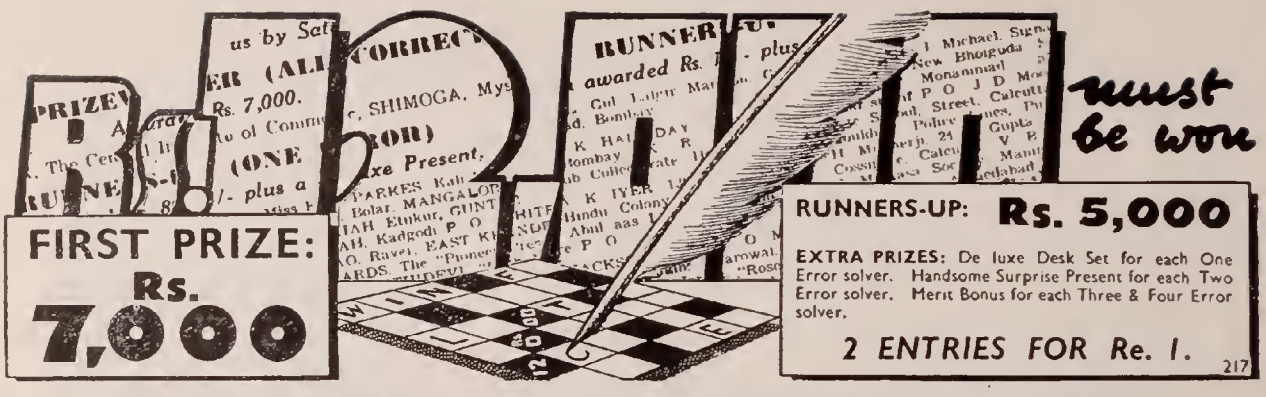
ASIA'S MOST FAMOUS BEAUTY AID

AFGHAN SNOW

MANUFACTURED BY: E. S. PATANWALA, BOMBAY. 12
SOLE AGENTS: PATANWALA LTD.,
ABDUL REHMAN STREET, BOMBAY. 3

DEVIKA RANI—

Alas, after a long time this beautiful heartache returns to the screen to thrill us in "Anjan" the new social picture of Bombay Talkies Ltd.


FIRST PRIZE:
Rs.
7,000
must be won
RUNNERS-UP: Rs. 5,000
EXTRA PRIZES: De luxe Desk Set for each One Error solver. Handsome Surprise Present for each Two Error solver. Merit Bonus for each Three & Four Error solver.
2 ENTRIES FOR Re. 1.
217

"COMMONSENSE CROSSWORD" No. 217

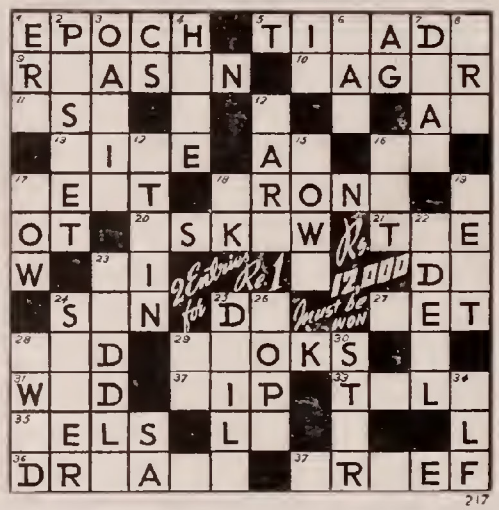
If money is power then surely *Commonsense Crosswords* are yet another proof of the power of the pen Why not make this puzzle prove the power of your pen ? Rs. 12,000 has *got* to be won and—make no mistake about it—the greater part can be won by *you*. Besides a Rs. 7,000 First Prize, there is a further sum of Rs. 5,000 for Runners-up, and Extra Prizes for all entrants who do not make more than four mistakes. And here is a tip to help you. Get busy *now* on the Practice Square below.

CLUES ACROSS

1. Posterity will not envy us the present one
5. Hitler indulges in many a farcical one
9. If you solve these Clues carefully there is no this why you shouldn't score top honours
10. Strongly desirous
11. Donkey
13. Ascend
17. Well-to-do people can generally afford to have this when they feel so inclined
18. The most good-natured woman is apt to resent being called this
20. Awry
21. To fasten
24. Usually the more gladly welcomed after a long absence
27. How often does a this reveal a person's character
28. Conjunction
29. Studying these widely extends one's knowledge of human nature
31. Married
32. Often one saves oneself much annoyance by ignoring this
33. Many a woman's is describable as fantastic
35. Fish resembling snakes
36. One's outlook is apt to be distorted when one is feeling this
37. It is often difficult to express oneself clearly in this

CLOSING DATE, JULY 25th.

N.B.—The Entry Fee in this Competition is Re. 1 for 2 Entry Squares and Entry Forms will be published in the issue of July 13th.



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ONLY ENTRY FORMS CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of July 13th will be accepted.

CLUES DOWN

1. Series of years
2. Jumbled spelling of *pester*
3. Fertile spot in desert
4. Love and affection help to strengthen this
6. Uncooked
7. We are very apt to exaggerate the virtues of such friends
8. Before
12. Usually the younger we are the more are we apt to this for worldly fame
14. Blemish
15. Simplicity of design seems to be an outstanding characteristic of modern one
16. In the course of his duties many trying problems have to be this by schoolmaster
17. Liable to cause inebriated person to lose his balance
19. It is usually in later years that we appreciate this most
22. One's highest conception
23. Sentimental parents are apt to this their children
24. Derisive smile or comment
25. Small napkin
26. Imitation
28. Filled with reverential fear o- wonder
30. In these eventful days how quickly forgotten is many a this
34. A dwarf

COPIES AVAILABLE FROM ALL NEWSAGENTS

The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

A. Haque Rizvi, (Sahibgunj).

When is Devika Rani coming to the screen again?

She has come, son, you'll soon see her in "Anjan" a social story with Ashok Kumar in the lead.

V. Visweswara Rao, (Ellore).

Can you tell me why there is not a single film studio in the United Provinces, the home of the Hindi language?

Because that province has no official gambling dens like the Share Market and the Cotton Exchange where easy money can be made and invested in films. As yet film making has not become a real industry in India. It is still an adventure run with pirated capital.

Miss Anila Prasad, (Delhi).

There are many confusing reports about Saigal's exit from the New Theatres. What is the truth?

Saigal is still with the New Theatres but his services have been secured by the Pancholi Art Productions, Lahore, for one picture only and Saigal may be going to Lahore for three months.

Which do you consider the better picture: "Nartaki" or "Raj Nartaki"?

"Nartaki"; in comparison with which "Raj Nartaki" can hardly be called a motion picture.

B. Gul Khan, (Abottabad).

Who is about the best girl from the following: Leela Chitnis, Renuka Devi and Devika Rani?

None of them is quite a girl. Read your own order the other way round and you get their rating of quality.

B. P. Bajpai, (Cawnpore).

Is it true that Motilal is very daring?

Oh, yes, he is. He dances, he smokes, he swims, he whistles and does many other things so difficult in the present times.

D. B. Raju, (Bangalore City).

The sound and projection in Sagar Talkies in our town are no good. Why don't you advice Dr. Patel, the proprietor, to give us better service?

Dr. Patel will read this and as he is known to be a keen businessman, he will not let his competitors steal a march on him. If he does not pay any attention to your complaint within a reasonable time stop seeing pictures at the Sagar Talkies.

Dr. Lachhmi Narayan Grover, (Rawalpindi).

Has Mr. Shantaram completed "Omar Khayyam"?

Yes, "Omar Khayyam" has been completed in the script form but Shantaram has not yet made up his mind to produce it. He is still studying the subtleties of the subject.

Jayant Kumar Desai, (Navsari).

When you condemn Alex Shaw because he is a foreign expert why do you employ Miss Rita Carlyle, an English girl, as your secretary?

Miss Carlyle is not an English girl. She is Indian as all Anglo-Indians are and Miss Carlyle is proud of being an Indian.

Ushadevi appears in "Municipality" a Brilliant production.

MOVIETONE NEWS

52 TIMES A YEAR!

Every smart Showman knows to-day that MOVIETONE NEWS on the Screen is an incentive to bigger Box-Office receipts and completely satisfied patronage.

The DEMAND for MOVIETONE NEWS is to-day as strong in the small towns as in the big city. And regardless of the feature attraction people will pay to see the NEWS, if it is produced in the language they know and understand! That's why MOVIETONE NEWS comes out every week in FOUR Indian languages—HINDI, BENGALI, TAMIL and TELUGU—in addition to the regular English edition.

IN FIVE DIFFERENT LANGUAGES

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Week after week MOVIETONE NEWS has been a "top-quality product"—because it is processed at the FAMOUS CINE LABORATORY.

With each new release, its prestige grows—and audiences have now got the MOVIETONE NEWS habit—a habit that your audience pay to satisfy.....not just once or twice but 52 times a year!

The FAMOUS CINE LABORATORY, TARDEO, BOMBAY

Telegram : **"FAMOUSCINE"**

'Phones : 42350 42549

Durga Khote gives a thoroughly experienced portrayal of a shrewish mother-in-law in "Charano-ki-Dasi" an Atre picture.

I. S. Surtee (Transvaal).

To what community does Sabita Devi belong?

Sabita is an Anglo-Indian girl.

G. S. Thakur, (Raipur).

Why is nothing heard of Circo Productions nowadays

Probably because nothing is being done by them.

M. Bhujangrao, (Ellore).

A paper in Calcutta says that Sohrab Mody has spent a million rupees in the production of "Alexander The Great." Do you think it is true?

If Sohrab had a million to spend, he wouldn't be producing pictures. Don't believe those paid pipers.

Gopi Krishna Prasad, (Gaya).

Which province does Lila Chitnis belong to?

Maharashtra.

Jaswant Singh, (Agra).

Do you know that boys put "Miss" before their names while corresponding with you? Do you know the reason?

Oh yes, they think that like them I am also Miss-conscious. But the "Miss" doesn't deceive me, it only desexes them.

What has "filmindia" to do with face creams, tooth pastes and cigarettes seeing the inquiries made in Readers' Research?

Face creams, tooth pastes, cigarettes etc. have a vital bearing on the future of "filmindia". Without the support of sundry advertisers it will be impossible to give you a profusely illustrated and well got up magazine every month at a small price of eight annas. The actual cost of printing "filmindia" is a little more than its selling price and it is only the support of the advertisers that helps us to fill the gap. So if you want "filmindia" to maintain its present standard of excellence, patronise the goods that are advertised in "filmindia". That way you will directly help to run "filmindia".

Why did you not review National's "Radhika"?

There was nothing in it to review. Paper has become expensive since the war broke out and we are economising by dropping the reviews of useless and rotten pictures.

M. Natarajan, (Namtu).

What is your advice to a young man going in for journalism? What ethics must he follow? What college education should he have?

Vimala Sardesai as "Kokila" in "Municipality," a Brilliant picture.

Sweet Looks and Sweet Ways!

But the story of her Romance though with a Prince was not so sweet

MANTHAN

(Justice of Vikram)

WADIA MOVIETONE'S

VIVID production of the staggering story of King Vikram who sentenced his son to death

Director :— **RAMJI ARYA**

Starring :—

Radha Rani, Rajkumari, Sardar Mansur, Dalpatram, Bandopant Sohoni

Now Showing at **IMPERIAL**

Lamington Road, Bombay.

Daily at: 1, 4 & 7 Extra Show at 10 A. M. Sundays & Holidays.

For ethics of journalism you must read the high sounding sermons given by leading journalists in the country on ceremonial occasions. They, themselves, do not necessarily practise them, but they make a good pretence of it. As long as one keeps up this pretence he is a worthy pillar of the Fourth Estate. Journalism is no longer a profession though it began its career as one once upon a time. In modern times, it has become a trade and in trade the only ethics which are recognised are those that secure a survival of the fittest no matter by what means. A college education is not exactly necessary if one knows the language well. Some of the best journalists never entered the portals of a college. And yet a good college education is certainly a help. Those journalists who make a fetish of the "ethics" often starve. To me there is no sense in taking up a profession and starving. A starving member is a bad advertisement to any profession. The ethics of journalism are so flexible that they can be stretched as one likes. Lord Northcliffe told us a thousand lies during the last world war and yet died as one of the greatest journalists of all times. Remember one thing that good liars often make great journalists—they even lie about the ethics of their profession. Don't bother about that age-old cry of the calling of journalism being noble etc. Journalism in modern times is far far from being noble. It is a weapon of propaganda in one form or other and it is almost always run on lies. Now, this will set the gownsmen cackling. But who cares? So if you wish to enter this commercial profession, know first the great company you are going to have.

Shamim, the beautiful reason that made Charlie direct his own comedy at Ranjit.

That is how the fair ones bade their warriors godspeed and victory. A moment in "Thoratanchi Kamla," a Famous Arun historical picture.

Rashid Ahmed, (Jullunder).

What is the real name of Renuka Devi?

Mrs. Khursheed Mirza.

C. Mammoo, (Tellicherry).

Why don't we hear about Leela Desai, Surendra, Pahari Sanyal, Pankaj Mullick nowadays?

Because they don't make any news nowadays.

Kirpal H. Panjwani, (Karachi).

Who sings better, Khursheed or Snehaprabha Pradhan?

Very difficult to tell between the two. Both are sweet melody croonettes who with little science create good music.

Is Ishwarlal a good actor?

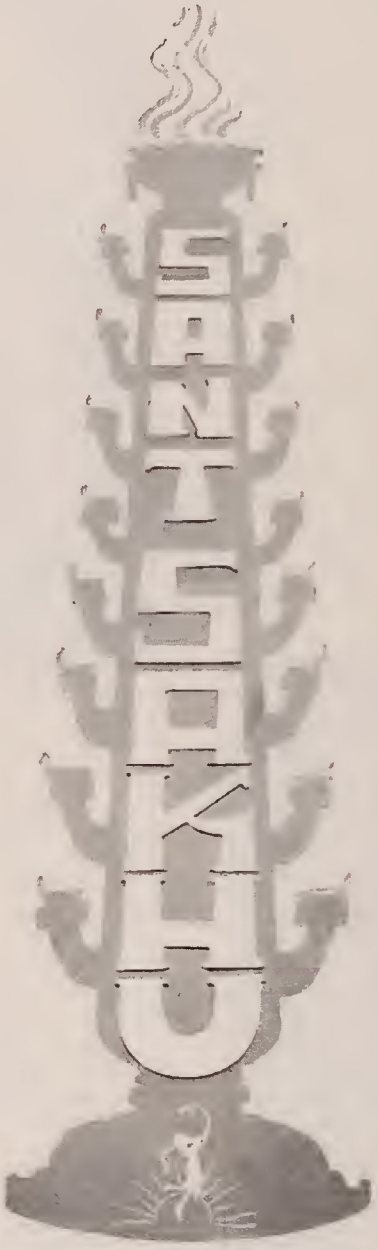
A very good and versatile artiste.

M. L. A. K. Shayer, (Hyderabad).

What qualifications are necessary to get a job in a film company—money or merit.

DEVOTION THAT DISARMS FEROCIOUS FOES!

PRABHAT'S
DEVOTIONAL



DIRECTED BY
DAMLE AND FATEHLAL

STARRING
HANSA, GOURI AND KULKARNI

BRINGS THE LIGHT OF HOPE
TO A
DARK AND DISMAL WORLD!

SOON TO BE RELEASED IN PRINCIPAL TOWNS OF INDIA.

A "FAMOUS PICTURES' LTD" RELEASE

Both unnecessary. Just luck is needed. If producers had taken their artistes on sheer merit, the industry could hardly have accommodated more than a dozen.

H. V. Rahman, (Port Blair, Andamans).

To what extent have the film actors and actresses contributed to the war effort? Don't you think that many of them are suitable for active war service? I think it is no use posing oneself as a hero or a heroine in a film studio.

Our film scarred stars are used to fighting with wooden swords. As wooden swords are out of fashion in the present day blitzkrieg, our stars are compelled to remain on shelves where the whole nation has been for a couple of centuries—a passive combatant, to receive and not to retaliate.

Madan Prasad, (Motihari).

What is the connection between Snehaprabha Pradhan and Kishore Sahu?....

Not much of a connection, they are just married.

Madhukeshar Sharma (Bhagalpur).

The local cinema man plays only pictures that have become stale, rotten and third rate. Can't we do something?

If what you say is true, he is not running a show house. It must be a junk house. Stop visiting the cinema and induce someone else to put up a better business. Competition teaches bitter lessons and some of them are mighty deserved.

D. Oomapathy, (Bangalore).

What has become of Circo Productions. Are they going on with their productions according to their original plans?

They have lost the plans and they are now making new ones under a new architect.

P. L. Narasimhrao, (Masulipatam).

How is Bibbo? Still stout?

Fine! Going strong as ever. I'll tell her that you inquired about her. How are you?

OUR NEW ADDRESS

From the 15th July 1941, the office of "FILMINDIA" will be shifted to:

Karim Chambers (3rd Floor)

40/44, Hamam Street,

Fort, BOMBAY.

Please note the new address for all correspondence after the 15th July.

A. Baikunth Nath (Ranchi).

Please request Mahatma Gandhi to see "Padosi."

Sorry, can't risk it. He might go and embrace Jinnah and our woes will begin again.

I think there is a business secret in bringing out the Readers' Research idea?

The business secret is an open one. Some foreign advertisers don't support "filmindia" because of its nationalistic activities and yet brag about their impartiality in buying space on sheer merit. I want to expose their pretensions and if they are really honest businessmen, and some of them ought to be, they will recognise the nation wide coverage offered by "filmindia".

S. A. Shivaji, (Rajahmundry).

Who is your beloved actor?

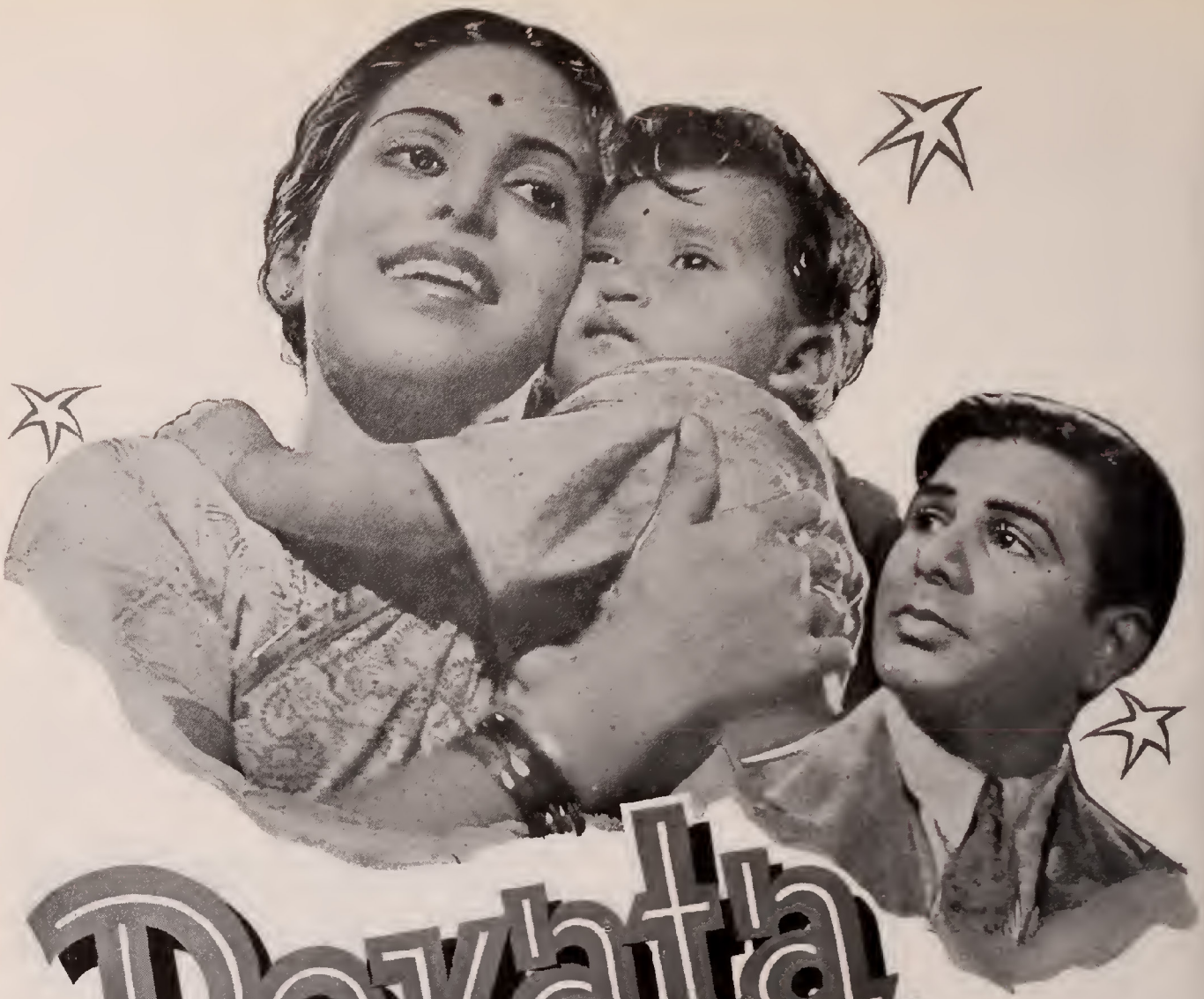
I don't fall in love with actors.

M. Baquir Ali Khan, (Hyderabad).

Is there any chance of marrying Miss Snehaprabha Pradhan without risking a duel with Kishore Sahu?

How unchivalrous of you to say that. In old times people went through hell and fire for their lady love. Miss Pradhan is still married and besides she is quite capable of looking after herself without Kishore having to fight for her. Sorry, no chance at present.

Nur Jehan does some rare vamping in "Sasural," a Ranjit picture.



Devatta

with

NAGIAH & KUMARI

DIRECTED BY

B. N. REDDI

The greatest story of forgiveness ever brought to the screen. The story of a woman, who gave her all to protect the honour of the man who left her, a wife without a name.

* * *

A story, intense with passion and emotion, played with telling conviction and cruel reality, by a stellar cast.

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MUSIC DIRECTION ..... V. NAGIAH

SEKAR

BEAUTY CAUGHT NAPPING

HOW STARS SHOULD MAKE-UP!

TIPS THAT HELP GLAMOUR

By: "HYACINTH"

("*Filmindia's*" *Beauty Expert*)

So you think you're beautiful? Your fans say you are beautiful, the films magazine call you 'lovely, alluring, divine' so you think there must be something to it after all. Well, lady, you're wrong.

Oh yes, your male fans practically swoon with ecstacy when you beam out at them from the celluloid, but then men are charitable creatures and easy to please. It is the women you must contend with. Women's eyes are notoriously sharp and critical and they see every wrinkle in your face and every eyelash out of place.

Someday you are going to meet your fans face to face in the street and you owe it to humanity not to disillusion them more than you can help. So take a good look at yourself in the mirror and pull up your mental socks.

Stop thinking your skin is like satin, your mouth soft and appealing and your figure a very dream of loveliness. They are not. Your skin is a shade smoother than sand paper your mouth is as lined and cracked as Quetta after the earthquake, and your figure—words fail us.

".....your male fans practically swoon with ecstacy when you beam out at them from the celluloid."

YOUR CURVES AND CURVES

Oh yes, you've got curves where they should be but you've also got plenty where they shouldn't be. Next time you play the role of a village girl and have to expose your midriff, notice the persistent bulge above your waistline. Slack muscles, fat, call it what you like, but just the same it shouldn't be there.

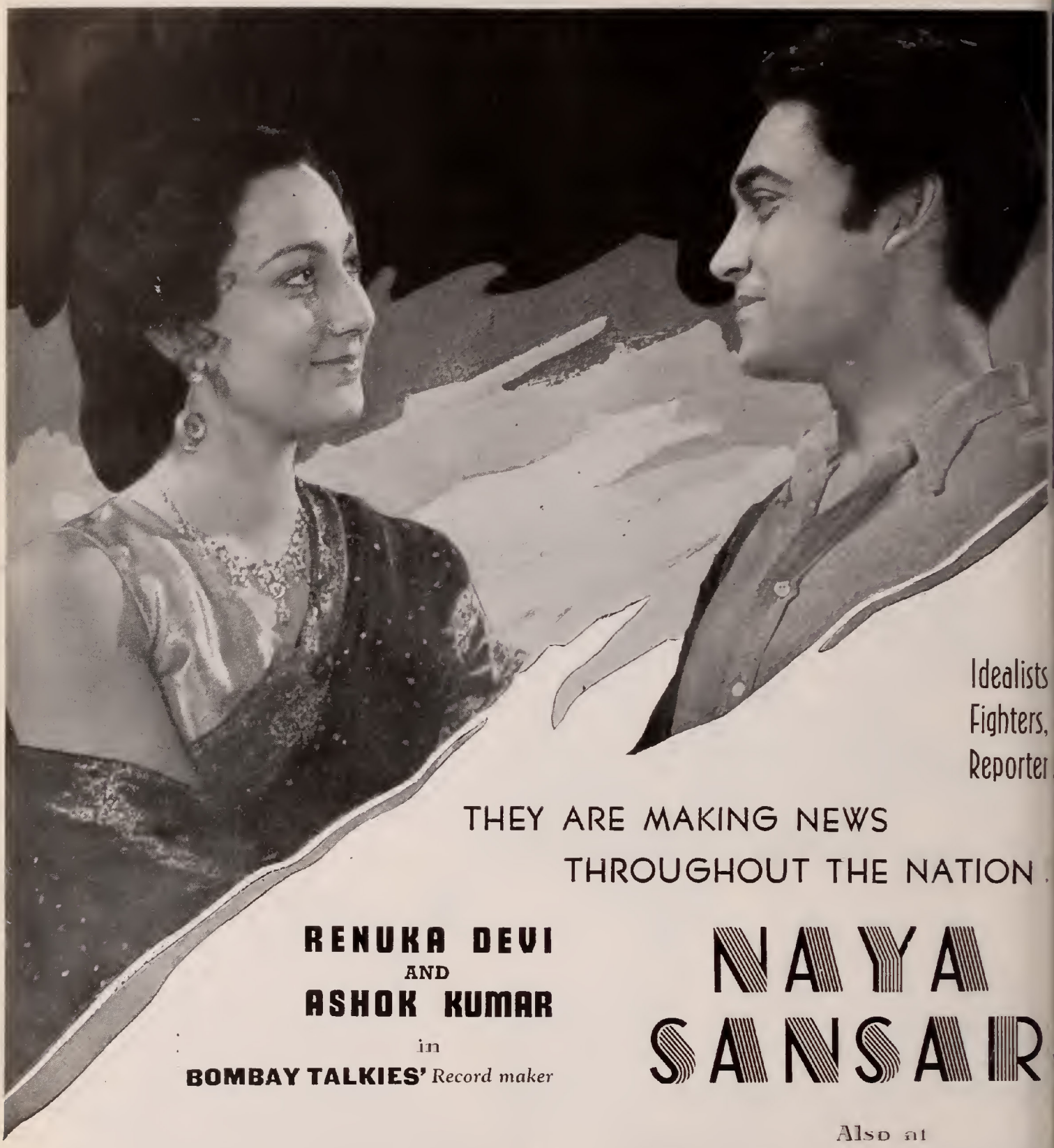
If you are really observant you'll find several other bulges scattered over your torso, which shouldn't be there. One at the back of your neck and two on your hips you will surely find. Also your arms could do with slimming down now couldn't they? What shall you do about it all? Ever hear of starchy foods? Well keep miles away from them, and roll, eyes, we said 'roll'. Push your furniture back, lie down on the floor and roll across the room several times. This will roll your fat away. Your neighbours will think you a little mad but all great artistes are eccentric so what of it.

Slap the back of your neck briskly with a solution of epsom salts and cold water, to get rid of your minor hump. Play tennis or badminton when you can.

If all this doesn't help and you get fatter every day, then my dear buxom woman you'd better retire from the screen and go get yourself a job as fat lady of the circus.

MAKE-UP, NOT CAMOUFLAGE

Indian films may not boast of a Max Factor but surely some feeling



Idealists
Fighters,
Reporter

THEY ARE MAKING NEWS
THROUGHOUT THE NATION

RENUKA DEVI
AND
ASHOK KUMAR
in
BOMBAY TALKIES' *Record maker*

NAYA SANSAR

Drawing and Inspiring Crowds at the **ROXY** **TALKIES, BOMBAY.**

Also at
POONA. NAGPUR. LAHORE
DELHI. AGRA. KARACHI
AMRITSAR. PESHAWAR. ETC

of artistry in you should tell you your make-up isn't perfect? Make-up is not a complete camouflage; it is a garnishing for beauty. No salad is complete without a dressing. No beauty is complete without a 'touching up' with make-up. But first your skin must be perfect. That is, it must be smooth and devoid of lines, pimples or other marring blemishes. Make-up wont hide pimples.

Ever since you took your first tottering steps you've been told that cleanliness is next to godliness. Well it's perfectly true, so scrub your face well with soap and water atleast three times a day—not forgetting your neck.

Screen make-up won't harm your skin if you remove it with cold cream as soon as your work is done. It is impurities and dirt which coarsen the skin in India. In cold countries cold and frost roughen the skin but in India the warm climate brings out the natural oils in the skin to keep it soft.

Lip make-up here for the screen is still in its infancy. Lipstick photographs too dark and sticky looking, and emphasises those cracks and lines in your lips. But do something about those cracks first. Grease your lips well at night with vaseline and experiment with lipsticks till you find one that photographs well. A light film of cold cream over your lipstick will give your lips a dewy look on the screen.

"....Eye make-up improperly used only succeeds in making you look a hag."

".....go get yourself a job as fat lady of the circus."

Here is another lip fault we must accuse you of. You stars who have extra full and thick lips imagine that by painting a mouth within your real lip outlines, your lips will seem finer. Nothing could be more foolish, because a definite white ridge is left, showing the true outlines of the mouth and this draws more attention to your thick lips, which you have so obviously tried to conceal. Better to let your lips look bee-stung, and instead to emphasise your eyes to draw attention away from your mouth.

Now this question of eye-make-up. Eye make-up improperly used only succeeds in making you look a hag or like a very jaded and dissipated woman of the world. Very incongruous, if you are playing a role which requires you to be all dewy innocence.

Use eye shadow lightly and keep your eyebrows trim. Feathery hairs growing in all directions look ghastly but not worse than eyebrows which have been completely shaved off and substituted by a wavy pencil line.

BIRD OF PREY NAILS

Gentle, with the mascara lady; we like to see individual eyelashes and not groups of five gummed together with thick sticky mascara. Now your crowning glory—your

PANJĀN

BOMBAY TALKIES'

New Creation

STARRING

DEVIKA RANI

and

ASHOK KUMAR

More details will soon be announced

hair. Personally we think that nothing looks quite as attractive as the orthodox style, with the hair parted smoothly in the middle and knotted at the nape of the neck. But if you fancy curls and waves and whatnots at least let them be tidy. That thatched-roof look with bits of hair sticking out all over is more than we can bear.

Painted nails? Yes, we don't mind them as long as they are not highly coloured or long. Too long, bird-of-prey nails we abhor as much as we do chewed or broken nails.

Lastly we beseech you to keep your hands smooth and free of lines and cracked knuckles. Even if you wash dishes in private life and we seriously doubt it, please keep your hands as lovely as those famous hands loved beside the Shalimar.

Now you're indignant. You say you're always immaculately groomed. We hate to contradict you, but we have a sneaking feeling that if you are truly honest with yourself dear glamorous lady, you'll find that at least two of these faults are yours.

So wake up sleeping beauty and maybe next time even the women fans will swoon with ecstasy at your lovelier image on the screen! Most certainly they will applaud and admire the new you, and whatever others may say, we say that a woman's admiration is to be treasured more than a man's. This because they give it grudgingly and sparingly always—the cats!

".....Even if you wash dishes in private life and we seriously doubt it...."

Jyoti gives a popular performance in "Darshan", a Prakash picture.

..brings New High Standards

The name 'High Q' was used for the reason that it is recognised by radio technicians as standing for the 'highest all-round efficiency'. These radio receivers have been specially produced for long-distance listening . . . designed and built so that you can enjoy the best that the whole world of radio has to offer.

MODEL 1020. Five Valve Superhet Table Receiver for AC/DC mains. Wave Range 13-30, 30-90 and 190-570 metres. Sockets for attachment of extra Loud-speaker and Gramophone Pick-up — Price Rs. 300/-

MODEL 699. Eight Valve Superhet Battery Table Model. Wave Range 13-5-30, 30-90 and 190-565 metres. Operates from a 6 — volt car-type battery. Price Rs. 465/- (less battery)

MODEL 1022. Similar in appearance to Model 1020 and has similar features, but operating on AC mains only. Price Rs. 285/-

MODEL. 1026. Seven Valve Superhet Receiver Similar in appearance to Model 699 but operating on AC mains.... ... Price Rs. 425/-

MODEL 1024. Seven Valve Superhet Receiver for AC/DC mains. Price Rs. 450/-

HIS MASTER'S VOICE

WRITE FOR COLOUR LEAFLET

THE GRAMOPHONE COMPANY LIMITED DUM DUM DELHI BOMBAY MADRAS

WE SHOULD LIKE TO KNOW—

If some of our not-so-young screen lovers find romance a little difficult with that 'after forty spread' keeping them apart.

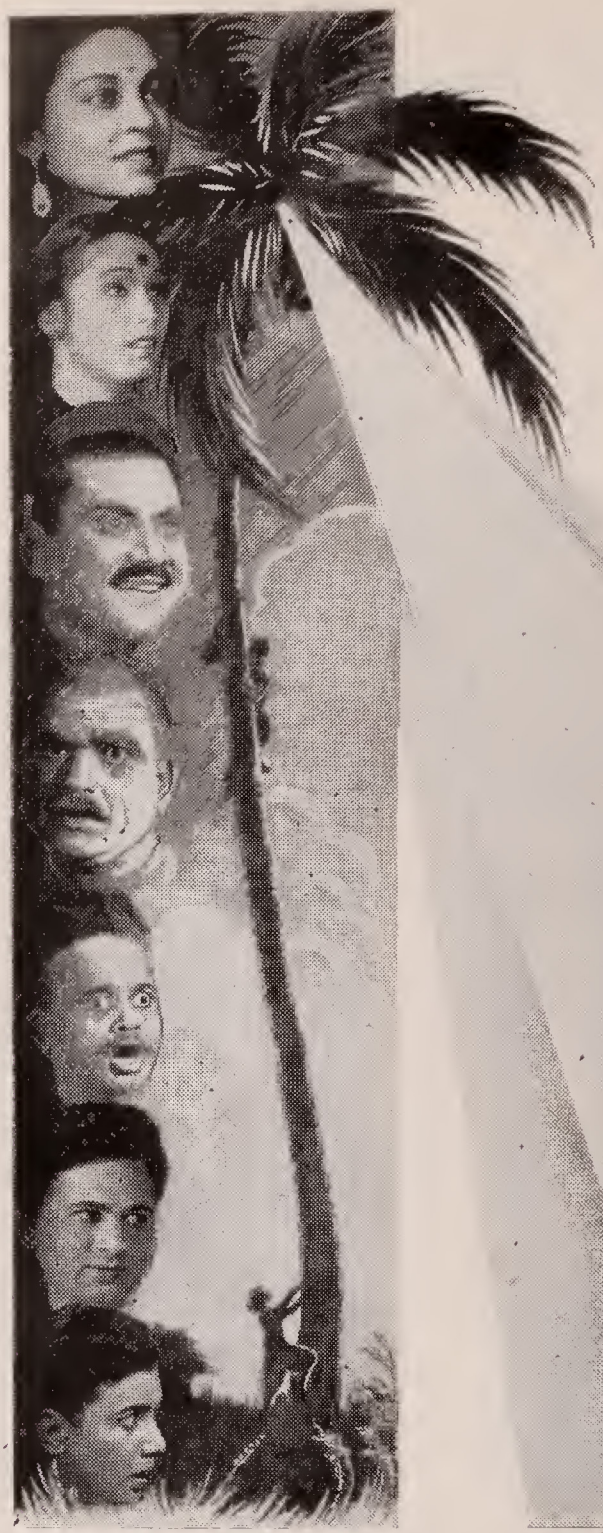
Why most of our film beauties must cling for support to pillars or trees? May be stars are not affected by the force of gravity.

Why the possessor of these famous legs forgot that riding boots were worn with breeches? My, my, those ankle-bones—what did she use them for—spurs?

Why photographs of our glamour girls invariably look like nail polish advertisements? Come now, don't be modest; we'd like to see more face and fewer fingers.

Why any but short sighted film fans go to personal appearance tours of their favourite stars? We hate to see you disillusioned.

HYACINTH



SPOTLIGHT ON SOCIAL INEQUITY....

NAVYUG'S VIVID PICTURIZATION OF THE STORY OF MAN'S HUMANITY TO MAN—

AMRIT

(HINDI & MARATHI)

Story By
V. S. KHANDEKAR

Directed By
WINAYAK

Photography By
PANDURANG NAIK

WITH A STAR-STUDDED CAST:

MEENAXEE • LALITA PAWAR • BABY DEVI • BABURAO PENDHARKAR • SALVI • DAMUANNA • MALWANKAR • MASTER VITHAL & WINAYAK

RUNNING TO CROWDED HOUSES AT

CENTRAL (**BOMBAY**)

Released Thru' PEERLESS PICTURES, Bombay, 4.

RADHA RANI—

This talented young lady gives a popular performance in "Manthan" a costume picture of Wadia Movietone.

Electrical Research Pro

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MERLE OBERON—

This favourite star of the West, with her childhood spent in India, will again come to the screen in "Affectionately Yours" a Warner picture.

3 Three Big-Money— Pictures !!!

I

HARISHCHANDRA PICTURES'

A SWASH-BUCKLING SOCIO-COMEDY THRILLER WITH A NOVEL TYPE OF SUBJECT !!!

LIFE IS A COMEDY

लहेरी–जीवन

DIRECTION: S. M. YOUSUF

Starring: HUSNABANU, HARISCHANDRA RAO, W. KHAN, GOPE, KURBAN JAUN & FATTY PRASAD.

◆■◆

II

EMPIRE PICTURES' POLISHED SOCIAL ROMANCE

MIRRORING THE LIFE OF A HAPPY-GO-LUCKY YOUNG MAN AND A GIRL WHO CROSSED THE PATH OF SOCIAL TRADITIONS !

DARPAN

DIRECTION: Mr. ESSA

Starring: SOBHANA SAMARTH YAKOOB, BALWANT SINGH etc.

◆■◆

III

HINDUSTAN CINETONE'S

SWAMINATH

Starring: SOBHANA SAMARTH PREM ADIB, K. N. SINGH etc.

BOOKINGS:

THE BHARAT PICTURES LTD.

BOMBAY 7 ◆ AKOLA ◆ DELHI

BEAUTIFY YOUR BUST

Don't be embarrassed by a flat, undeveloped bust—by a flabby, sagging bust—or by a heavy oversized bust. Hollywood fashion considers a firm and moulded bust as the quintessence of a woman's charm. Hardly ten per cent of Indian movie stars can pride themselves that they possess a stunning and gorgeous form. Even a simple-looking, homely woman can acquire glamour and attract men by developing her form. No matter how flat or fat your figure may be, you can now transform its appearance into feminine full curvesome lines! EVERY ACTRESS can now do it—easily, instantly!

METHODS ENDORSED BY HOLLYWOOD STARS

You've always wanted to be beautiful, attractive, glamorous. Now you can be! For the very same method which the famous stars of screen and stage use to acquire and maintain their gorgeous form are now available to you. It helps you to beautify your bust contour—in the privacy of your own home—without any costly expense—and at your own convenience. This method has been endorsed by eminent doctors and beauty specialists in Hollywood, London and Paris. This truly amazing methods will add inches to your bust in a few weeks. Simply use this method for a few weeks and look into your mirror. You'll be thrilled to see the lovely womanly curves and the smart lines your dresses acquire.

You will be startled to see yourself transformed into an "Oomph Girl" of Hollywood.

AMAZING LIFETIME RESULTS

There is absolutely nothing like MADAME POMPADOUR BUST DEVELOPER for instantaneously beautifying the bust contour. No method in the world to compare with it in making unattractive busts, whatever their type, appear most charming and irresistible. If you long for that enticing bust contour which women with firm, rounded, shapely busts naturally possess, you shohld exercise yohr bust with MADAME POMPADOUR BUST DEVELOPER daily for a few minutes and apply GYNEXIFORM SALVE (a hormone-vitamin concentrate for external use) and take internally, two dragees, thrice daily, of "GYNEXIFORM DRAGEES" (hormone-vitamin food concentrate—fills out flat forms and makes the whole body glamorous, vital, charming by rejuvenating the glands of internal secretion).

Madam Pompadour Bust Developer, super de luxe model, lasts a life-time, packed in a luxurious velvet box, costs Rs. 25|- GYNEXIFORM SALVE costs Rs. 4|8 per jar of Strength No. 1; Rs. 8 - per jar of Strength No. 2 and Rs. 15|- per jar of Strength No. 3. GYNEXIFORM DRAGEES (Hormone-Vitamin Food Concentrate—women of 60 regain figure like 20—transforms health, looks, physical and mental powers), costs Rs. 15|- per container of 50 Dragees. GYNEXIFORM AMPOULES, fastest working bust-building injection treatment, per box of 24 ampoules Rs. 80|-.

Exhaustive literature on beautifying the bust contour will be sent on receipt of 8 as. Money Order.

Expert personal medical advice and treatment available for developing, reducing or strengthening your figure. For free consultation ring up "24297" for appointment.

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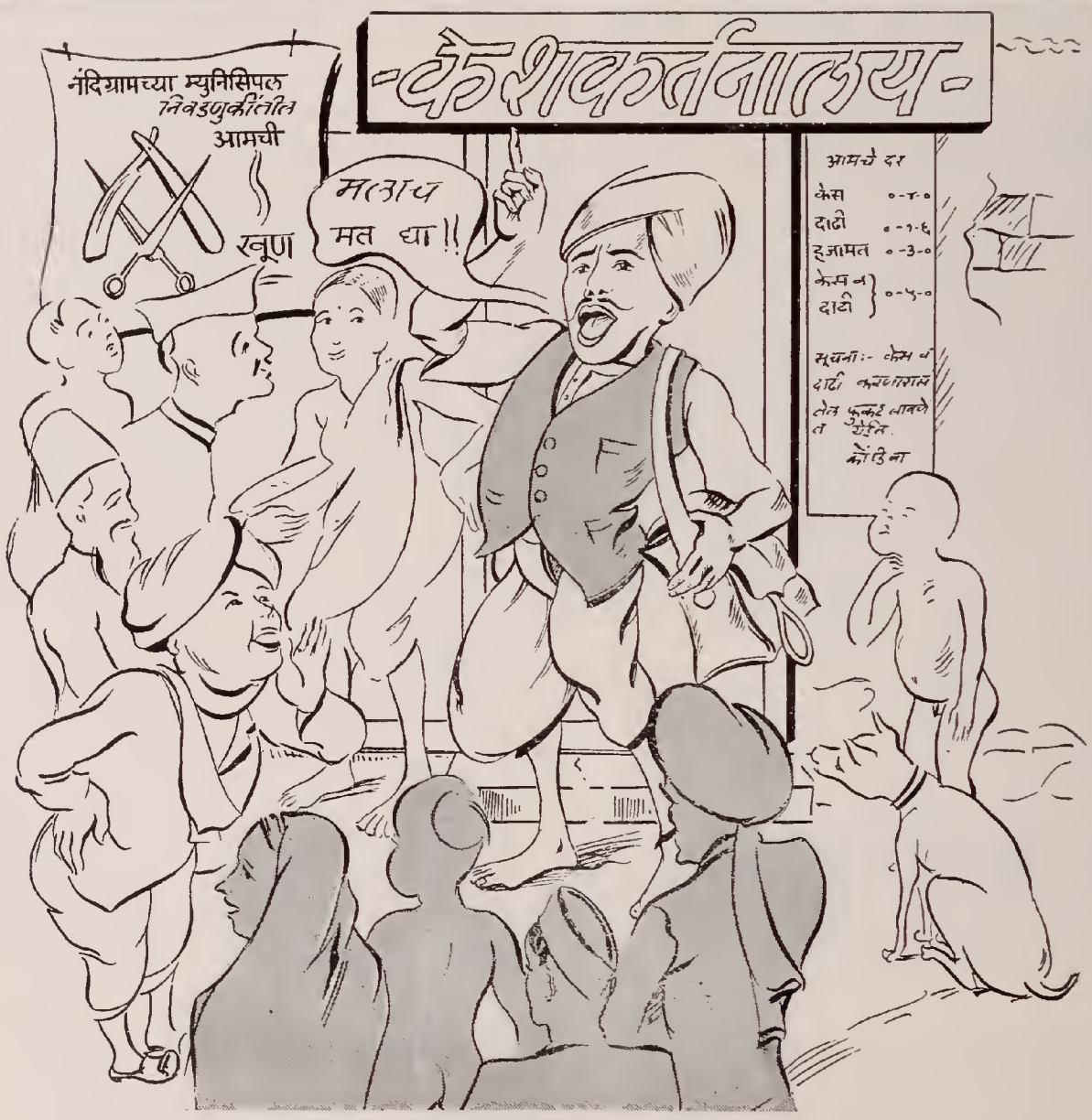
Brilliant Pictures Limited

Maiden Production

MUNICIPALITY



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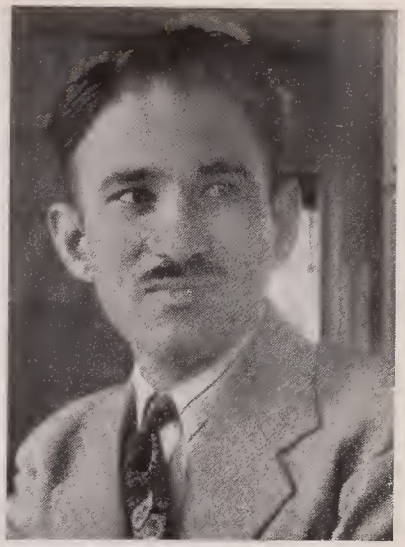
Ahmed Abbas Condemns 'Filmindia'

Unmerciful Criticism of Baburao Patel

Best and Most Popular Magazine and Yet—

By: K. Ahmed Abbas

[When an old friend indicts, we can hardly complain. Friends are few in this world and the best one is the brave one who holds the mirror. We admire Mr. Abbas' idealistic approach in this article, but to sell a magazine needs something more than mere ideals—The Editor].



K. Ahmed Abbas—our old and tried friend.

The Punjab Mail jerked itself into motion and the great adventure was on. The Gothic domes of the Victoria Terminus, the steel grey Byculla chawls, Dadar with its slums and studios, the ribbon of the road running parallel to the railway line along the Sion embankment—one by one, they all slid past the carriage window. I turned my back upon Bombay, literally and symbolically, and looked ahead, into the rose-tinted twilight.

Even if it was only for a month, I was going "away from it all." I was going away from my dark and ill-ventilated office which smells of antiseptic in the morning and of rancid breath in the evening, where mangy cats slink out of dark corners to demand milk from under-paid sub-editors; away from the teleprinter, from news and headlines.

I felt I deserved a holiday. For 31 days I did not want to talk about progressive films, purposeful comedies, scenarios, montage effects, the National Studios' reorganization, what Chandulal Shah did or did not tell Shantaram, the future of Circo, the past of Sagar, Film Advisory Board, the confusion between John Alexander and Alexander Shaw and Alexander the Great.

I was going to beautiful Kashmir, far away from all this film business. But was I?

WHERE MOTHERS FAIL "FILMINDIA" SUCCEEDS.

There is a family travelling in the same compartment, prodigious eaters all, from the lad of seven to the grey-haired father. The young imp is obviously a spoilt child and has a way of finding excuses for crying and howling. When he is sitting on the lower berth he wants to be put on the upper berth. No sooner he is placed on the upper berth he raises bedlam to be taken down. The fond mother is trying to 'appease' him by giving him, successively, a pack of cards to play with,

Baby Saroja with Baburao Patel, our Editor, at the Cricket Club of India. The big little star of the South scored a personal triumph by her affectionate little ways in Bombay.

some *puris* to eat, a couple of annas, a *laddoo*, a mango. But, like Hitler, every act of 'appeasement' whets the lad's appetite for mischief and nothing can keep him quiet for more than a few minutes. Finally, he starts howling with more than usual gusto and, as a final and desperate measure of 'appeasement' his uncle gives him the magazine he is reading. And, miracle of miracles, the lad is now quietly perusing the pictures in the profusely illustrated journal and all the passengers heave a sigh of relief. The name of the magazine (if you have not guessed it already) is "filmindia"!

That young boy, of course, could not read. But the devil in him was 'appeased" by the sight of the pictures, particularly the colour plates. The faces were evidently familiar to him, for every now and then he would raise a howl of delight, "This is Ashok Kumar—This is Sardar Akhtar-Daddy, didn't we see her in 'Aurat'?"

WITH MOON AS THE ARC AND SKY AS THE ROOF.

Panipat, my home town, is a sleepy old place which does not figure on the "filmindia" circulation map. It is a town of memories, mosques, temples and graves, so conservative that a sola hat is frowned upon, so strictly "moral" that even prostitutes go out in veils. There is not even a cinema—or so I think

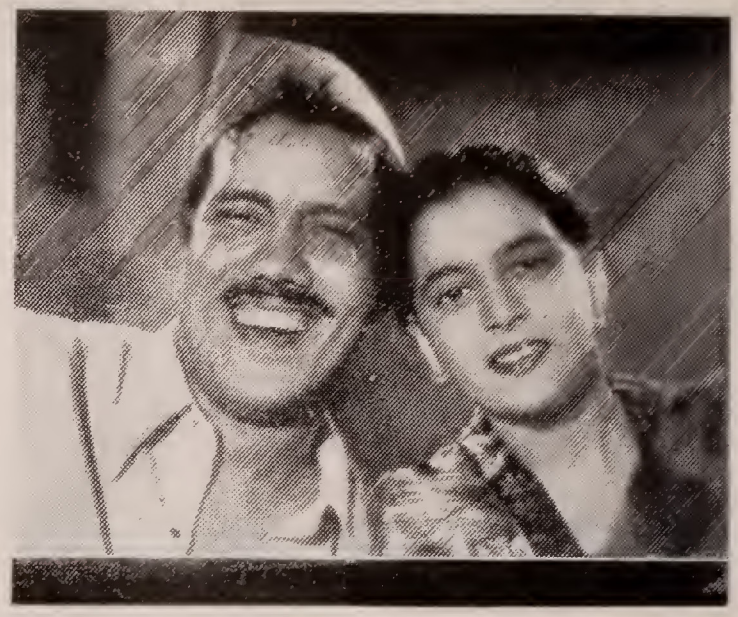
National's Next Release

Director

MEHBOOB'S

GREATEST

PICTURE



S I S T E R

(B A H E N)

NEVER BEFORE SUCH REALISM ON THE SCREEN.
NEVER BEFORE SUCH A STARTLING. SUCH A
REVEALING STORY—

STARRING

SHEIKH MUKHTAR and NALINI JAYWANT

WITH

HARISH, KANAIYALAL, HUSN BANO, SWARUPRANI
and a Cast of Thousands.

COMING—

KASAUTI

A POWERFUL DRAMA STARRING

ROSE

WITH

PRAHLAD. VEENA. SUNALINI & OTHERS

DIRECTED BY RAMCHANDRA THAKUR.

NATIONAL STUDIOS

National Studios Make Better Pictures

when I arrive there to see my parents before continuing my journey to Kashmir.

But the first thing I notice on emerging from the station is a poster announcing that "Pukar" is the current attraction at the local picture palace. "So, after all, we have got a cinema," I say to myself, and as some members of my family haven't yet seen the Modi masterpiece, I take them to see it that very evening.

It turns out to be an open-air business—just a tin shack that houses the projector, and four screens (made out of gunny bags stitched together) enclosing a rectangular space. You pay an anna and sit on the ground, you pay two and share a rickety bench, you pay four and get a chair and if you are the local police sub-Inspector or one of his friends or, perhaps, a fool like me who buys a seven-anna ticket, you secure a slightly better chair in the last row, within ear-shot of the far from sound-proof projection booth. There is no roof but the sky and as it happens to be the night of the full moon, one can hardly complain that the image on the screen is pale and not in sharp focus.

Soon there is a gust of wind and the cinema "walls" flap in the wind like the sails of a schooner, threatening to fly away any moment; the not-very silver screen is covered with a thick coating of dust and sand gets into one's ears along with the melody of Naseem's "Zindagi ka Saz" song. The single projector has to stop after ever reel for rewinding and so cries of "Pan, bidi, cigarette" alternate with Sohrab Modi's rhetoric. And yet the audience of over three hundred sits glued to the seats, thrilled and entertained by the saga of Jehangir's justice.

At the end of the show, I come out of the roofless "Picture Palace" and pause for a moment at an aerated-water and sherbet stall with a colourful array of film stars' photos. Each one of them has been cut out of the pages of "filmindia" On enquiry I find that the stall-keeper had brought a couple of second-hand copies from Delhi for the specific purpose of decorating his stall.

CAN'T EVEN WASH DIRTY LINEN WITHOUT "FILMINDIA."

A few hours in Delhi. I happen to go to a laundry which had been charged with the heroic job of restoring some sort of shape to my shabby clothes. A young lad, of about 17 or so, apparently an undergraduate, is also there to take delivery of his clothes. I find him eyeing me in a most furtive manner and I wonder what is wrong with me Finally, he comes up to me and says, "Are you Mr. Ahmad Abbas?" I plead guilty and the young fellow who seems to be one of the legion of screen-struck youths, says he wants to have a talk with me to find out whether there is scope for him in the film line.

"But, how did you know my name?" I ask, still intrigued by this problem.

Few stars can depict pathos more eloquently. Padmadevi has reached dizzy heights of popularity in Bengal and now she is working in F.C.I's. "Paper Pathey" and New Theatres' "Meenakshi" and New Talkies "Nari".

FOLLOW THE CROWDS

TO SEE

NATIONAL STUDIOS'

LAUGH—LINED COMEDY OF MODERN BOMBAY

A S R A

A STORY OF THE JOYS AND SORROWS, THE SMILES AND TEARS, THE HOPES AND ASPIRATIONS, OF CITY LIFE

Starring

SARDAR AKHTAR

with

AMAR • HUSN BANO • WASKER • KANAIYALAL • BHUDO ADVANI • LALL • ANSARI and Others.

Directed by

LALITCHANDRA MEHTA *and* **CHIMANKANT GANDHI**

Supervision

MEHBOOB

PATHE

SPECIAL TIMINGS

DAILY—1, 4 & 7 P.M.

SUNDAYS & HOLIDAYS: 10 a. m. also.

★

SONGS ON

H. M. V. RECORDS.

NATIONAL STUDIOS MAKE BETTER PICTURES

"Oh, I have seen so many of your photographs in "filmindia"

HOUNDED BY "FILMINDIA."

A day in Lahore on the way to Srinagar. It is hot outside, the tem perature somewhere in the neighbourhood of 115, and we pass the afternoon, lying under the fan in a friend's flat. He is a young businessman and associable creature. Several of his neighbours and friends drop in. Smart Punjabi young men, mostly college students or just out of college. And what do we talk about? Mostly about films.

However much I may try to shift the conversation to some other subject, to the weather and the war, somehow it comes back to films, with an uncanny persistence. I say, "Isn't it hot?" and someone remarks, "Yes, but the rains will be here soon," and that is the cue for the third to revert to the subject of films with a, "By the way, do the studios suspend work during the monsoon?"

After some time I try to talk about the prospects of the war soon reaching India, Hitler is inevitably mentioned and soon we are discussing the aesthetics of Ranjit comedies—having arrived at this destination via "The Great Dictator", Charlie Chaplin, Indian Charlie and "Musafir"! I tackle my host whose brother is a prominent politician on the question of the current agitation of Punjab traders and someone goes at a tangent, "Why doesn't some producer make a film like "Mr Smith Goes To Washington" and expose these politicians and capitalists?"

Finally, I address myself to a young man who owns an electric laundry and after some enquiries about his business I remark that though we, journalists, also wash dirty linen (in public!) his line is far more paying. "But you don't do so badly," he replies. "After all you got Rs. 750 for writing the story of "Naya Sansar" which must have meant only a couple of weeks' work for you."

But how do you know I got that amount?" I meekly ask.

"Oh, I read it in *filmindia*."

"FILMINDIA" IN SCHOOL BOOKS.

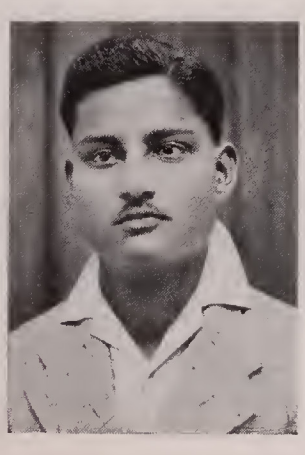
In the train to Rawalpindi. I and Mukherji (the Producer of Bombay Talkies) sit by the carriage window, looking out at the rolling plains of Punjab. In the same compartment is a school boy, hardly twelve, who is looking at Mukherji in a disconcertingly inquisitive manner. Finally, he opens his school-bag and from amongst text-books on Geography, and History, brings out the latest copy of "filmindia", peeps into it, then looks at Mukherji, then peeps into it again, almost refusing to believe his eyes.

FIRST FIVE PRIZE WINNERS

We are declaring the names of the first five prize winners in the Readers' Research Questionnaire Contest. The replies given by these winners are considered by the Editor as highly commendable. The next five winners will be declared next month.

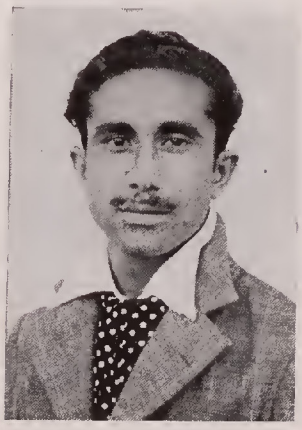
Mr. D. P. GUPTA
Tripolia Bazar,
Jaipur City.

Madame NEELA DEVI
Chandramahal,
Thakurdwar,
Bombay.



Mr VRAJDAS VIRCHAND,
Sadar Bazar,
Raipur C. P.

Mr. ANAND SINGH SETH
3901, Maithan, Agra.



Mr MAHESHWAR PRASAD
Nawabgunj,
Hazaribagh.

Patriotism Shattered The Ties of Blood

Daughter and Son Faced A Furious Father Torn Between Loyalty to A Blood Tie and Duty to Their Country!

And Love Created A Terrific Climax

A Glamorous Idyll of Love Immortalising The Famous Historical Romance Between
SAMBHAJI and KAMALA

Written and Directed by
Bhal G. Pendharkar

THORATANCHI KAMLA

Featuring
CHANDRAKANT, SUMATI GUPTE, I. T. NIMBALKAR, NANASAHEB PHATAK, BAPURAO PAWAR
And A Cast of Thousands of Warriors.

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AND **A SOCIAL STORY** *Featuring* Master VITHAL, SUMATI GUPTE, KOLHATKAR

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Cat and cats! Is it? Ah! but that is Leela Chitnis being scratched by Pramilla in "Kanchan".

The mystery is solved. He is comparing Mukherji's face with the photograph that appears with the review of "Naya Sansar." We manage to persuade him, however, that it is only a case of facial resemblance and that the humble Inter-Class passenger and the great producer are two different persons altogether. The boy accepts the explanation and reverts to a close study of the "Editor's Mail."

And, finally, I arrive in Srinagar which has only one cinema showing Indian pictures and another for foreign pictures—and neither is fit to be licensed by any decent municipality! (that monopoly again, I presume!) But the people seem to be as keenly interested in films as anywhere else. I am dragged to address a students' meeting and after I have talked to them for an hour on "Students and the Modern World", about War and poverty and unemployment, some of them come up to me and ask why I have not written an article in "filmindia" for such a long time.

Further, they want to be acquainted with the latest scandals in the film world and I have to tell them that I am not yet the Editor of "filmindia" as Baburao Patel is still out of jail!

THE NEW "FILMINDIA" GENERATION.

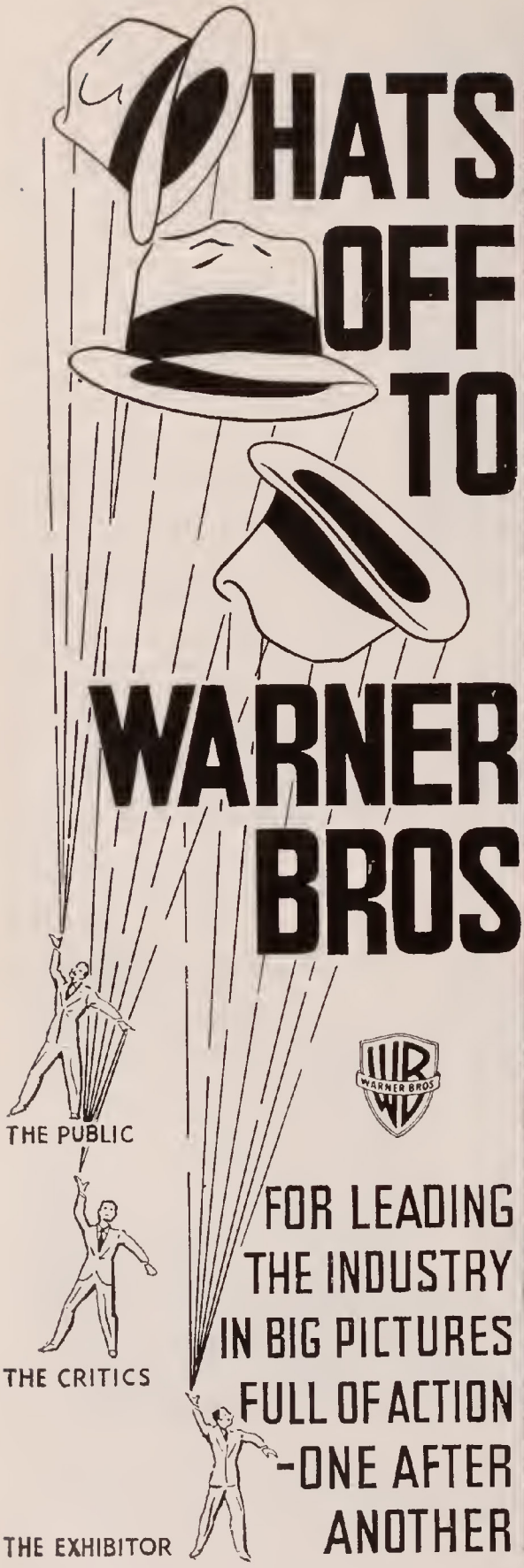
These are only a few of the innumerable incidents I came across from Bombay to Srinagar and I returned after my one month's vacation, convinced that the new generation of Indian youth is not only film-minded but also "filmindia"-minded.

It is a disturbing thought—disturbing, because it indicates a new social phenomenon full of vast potential power and correspondingly, like all sources of power, full of vast potential evil.

It appears to me that this "filmindia" generation can, by intelligent interest and keen vigilance, raise the Indian film to a high level of artistic excellence and social usefulness. On the other hand by joining the erotic cult of blind. unthinking star-worship, by indulging the cheap craze for glamour and sex-appeal, and by patronizing the meaningless pictures which "put over" reactionary themes, stupid stories and cheap humour. all in the name of "'entertainment," they can help to perpetuate the vicious circle of cheap and vulgar pictures and what is infinitely worse. to develop in themselves a morbid and unhealthy preoccupation with the make-believe world of the screen, this loosing grip of the vital realities of life.

I am afraid the latter seems to be a greater possibility. This "filmindia" generation is a legion of youths whose newly-awakened erotic sense finds gratification in coloured photographs of girls, spicy scandal and suggestive, just-on-the border titbits that my friend, Baburao Patel, retails in varying quanti-

The first birthday party of the Indian Vernacular Movietone News at the Taj. Mr. C. B. Newbery the 20th Century-Fox Chief is telling the guests all about it.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THE PUBLIC
THE CRITICS
THE EXHIBITOR
FOR LEADING THE INDUSTRY IN BIG PICTURES FULL OF ACTION -ONE AFTER ANOTHER

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DENNIS MORGAN
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in the gay, romantic comedy triumph
AFFECTIONATELY YOURS

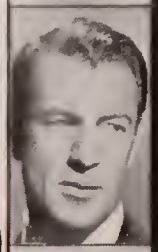
—

BRENDA MARSHALL
in her first great star role as
the Marked Woman of the Orient in
SINGAPORE WOMAN
with
DAVID BRUCE - ROSE HOBART

—

BETTE DAVIS JAMES CAGNEY
to-gether in action, comedy, romance
in
THE BRIDE CAME C. O. D.
with
STUART ERWIN - GEORGE TOBIAS

—



GARY COOPER
comes to Warners for his greatest role
SERGEANT YORK
with
WALTER BRENNAN
JOAN LESLIE - DICKIE MOORE

—

IDA LUPINO JOHN GARFIELD
in
Anatole Litvak's production of
GENTLE PEOPLE
with
THOMAS MITCHELL - EDDIE ALBERT

—

EDW. G. ROBINSON
MARLENE DIETRICH - GEORGE RAFT
heading
the year's biggest all-star cast in
MANPOWER

—

ERROL FLYNN - FRED MacMURRAY
in a screen-scoop
such as only Warner Bros. can give
DIVE BOMBER
(IN TECHNICOLOUR)

ties in his "Editor's Mail". So sex-obsessed is this "filmindia" generation that I sometimes think that quite a few readers of "filmindia" would perhaps even like the magazine to reproduce, if only it were possible, what are popularly known as French post-cards.

"FILMINDIA" READ BY ALL.

I have no wish to insult the intelligence of all the readers of "filmindia". I know there are exceptions. **"Filmindia" is read by all sorts of people, intellectuals as well as by the semi-literates, by school-boys as well as college professors.**

That is why, even at a risk of appearing to have been paid for doing publicity for the magazine, I have given so many diverse types of this "filmindia" generation. But, on the whole, I do believe that the howling child who found pleasant distraction in the pictures and the school-boy who was reading the "Editor's Mail" instead of solving arithmetic problems fairly represent the average "filmindia" reader. Their mental age, whether they are college students or bearded businessmen, is not above 12.

"FILMINDIA," A SEDATIVE AND A NARCOTIC

Let us be honest with ourselves. Is it not a fact that large number of people buy "fimindia" only because of the visual appeal of its attractive illustrations and they are hardly interested in anything else. Do they not, then, belong to the same class as the howling infant whose tears dried up as soon as he saw the colour plates? Not a few grown-up infants are escaping from unpalatable realities into the allegedly romantic world of the films via the pages of "filmindia". It begins as a sedative and ends as a narcotic.

Then there is that vast majority of "filmindia" readers whose interest in the magazine goes beyond the pictures—but not beyond the "Editor's Mail." Here are callous college students, semi-educated romantic girls, dyspeptic clerks, frustrated journalists, hungry for the latest bit of scandal about every star, pettily inquisitive about the salary that a star gets, the food she eats, the clothes she wears, the religion she professes.

"Is Naseem a Hindu or a Muslim?" "I am a Kayasth." "Will Motilal write to Me?" "What is Leela Chitnis' age? "How many children has she got?" "I dream of Kananbala every night," etc. etc. ad infinitum, ad nauseum! What a display of intelligence and good taste—month after month in the "Editor's Mail" columns!

If this is the mental level of this "filmindia" generation, no wonder we get the sort of pictures we get. I can't imagine a man who wants to know whether Naseem is a Hindu or a Muslim or the boy who parades his sub-caste being enthusiastic about "Padosi", nor would the dream lover of Kananbala understand "The Grapes of Wrath"!

"FILMINDIA", BEACON LIGHT FOR YOUTH?

It is worth looking into the psychology of this "filmindia" generation. "Filmindia" has not only reflected it but also created it, nurtured it, whetted its childish appetities and pampered it.

But has "filmindia" done all it could to educate this generation it has begotten, to refine its tastes, to teach it manners, to organize it for the purpose of demanding more and more progressive pictures? I wonder.

No one is more conscious than I am of all the services that "filmindia" has rendered to the Indian film industry—the chasing out of corrupt producers, the campaign against anti-Indian films, the Iraq film agitation, the Film Advisory Board expose.

I have not always agreed with its reviews and even suspect that some of them are neither impartial nor fair, I don't like the use of words like "Damn" in their headlines, but I do admire their vigorous,—outspoken style. "Filmindia," for reasons of its own, may not always maintain a hundred per cent. standard of impartiality in its reviews but it has done pioneering service in the field and opened the way for us, younger and lesser lights.

And yet, I repeat, "filmindia" has not done all it could for the proper education of its generation. It has reformed the film industry in several ways but it has not reformed its own children!

"Filmindia" today is by far the most popular film journal in India. But that means nothing. "Hunter-

(Con. on page 64)

In "Shadi" a Ranjit picture, Motilal and Madhuri have a lot of light moments to themselves. This is one of them.

SCREENFUL OF HEART-THROBS
SONGS & HAPPINESS------

IN

ATRE PICTURES'

PORTRAIT OF RURAL FAMILY LIFE

CHARANO-KI-DASI

(Hindi) — **PAYACHI DASI** — (Marathi)

STARRING: **DURGA KHOTE (In Her Greatest Role) VANMALA ★ JAGIRDAR AVINASH ★ KUSUM DESHPANDE**

★

Screen Play: **PRINCIPAL ATRE**

Direction: **G. JAGIRDAR**

Music: **ANNASAHEB MAINKAR**

Hindi Dialogues & Songs: **PANDIT ANAND KUMAR**

RUNNING TO PACKED HOUSES AT

NEW WEST END

(B O M B A Y)

Released Thru' **Peerless Pictures** 116, Charni Rd., Bombay 4.

"Amrit" Becomes A First Class Picture

Lalita Pawar and Baburao Pendharkar Shine

An Entertaining & Instructive Picture.

The picture opens with a very high flown ideal of "God creating the world and expecting the human beings to live in it in a loving brotherhood etc., etc.," and then suddenly the theme deteriorates and dissolves itself into a prohibition campaign against toddy and liquor drinking.

Khandekar's erratic treatment of film plots is not new to us, but in this one he scores a remarkable hit by thinking of one thing and writing about another, so completely different.

It is the directorial genius of Winayak that saves Khandekar from himself.

The name "Amrit" is the least consistent part of the picture which should have been called "Jamuna, Chamarin." The picture would then have secured a little more human appeal.

Mr. C. R. Gvalani, Producer, "Chitra Productions" whose maiden picture, "Kanchan" will soon be on the screen.

A STUPID PROCEDURE.

The story cannot be told in detail here because the names of the characters are different in the two versions, Marathi and Hindusthani. This is at best a stupid practice which only helps in revealing to us the bankruptcy of brains in the writers who, it seems, cannot find names which can be common and yet popular for both the versions. If these different names are given to stress the individuality of the version writers, it is a regrettably stupid indulgence in conceit which only helps to create a confusion.

AMRIT.

Producers:	*Navyug Chitrapat*
Story & Scenario:	*V. S. Khandekar*
Languages:	*Hindusthani & Marathi*
Photography:	*P. S. Naik*
Audiography:	*G. Mole*
Music:	*Dada Chandekar*
Hindi:	*Pandit Indra*
Cast:	*Meenaxi, Lalita Pawar, Baburao Pendharkar, Vithal, Winayak, Salvi, and others*
Released at:	*Central Cinema, Bombay.*
Date of Release:	*21st. June* '41.

Director:—WINAYAK.

I shall therefore relate the story in symbols and signs. There is a rich landowner with a son and a daughter and a friend of the son thrown as a grace on this side. On the other side of the fence are a shoe-maker, his beautiful wife and a smart little daughter. The first party is rich and the second party is poor. The second party, moreover, is addicted to drinks thereby giving the son of the first party a chance to make some indecent proposals to the wife of the second party.

Lalita Pawar gives a superb performance in "Amrit".

But the wife of the second party spurns the man inspite of her own husband being irresponsible.

THREE-IN-ONE AFFAIR.

The story seems to be having three themes—(1) an illegitimate romancing between the rich man and the poor beautiful woman (2) pointing out the social evil of drinking, (3) and the eternal clash between the rich and the poor.

The original paper theme of "God creating a world etc., etc.," dies with the title. And the three themes which rush in and out of the reels never catch up with their justification completely at any stage.

The prohibition scenes are made unreal and dramatic and look very exaggerated. The song sung by the toddy drunkards popularises toddy drinking. If toddy drinking people can sing so well after all the toddy that is sent in, it is not at all a bad job drinking toddy. The song therefore, fails in its desired effect.

Winayak and Meenaxi are absolutely unnecessary for the main story. In fact, they could have been entirely removed and the story would

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(ESTD. 1913)

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have improved considerably. In the direction of Meenaxi and himself, Winayak commits the very same mistake which Shantaram has committed in "Shejari." For some reason best known to Winayak, Meenaxi's scenes are unnecessarily pulled out and made boring. If the idea was to put Meenaxi on the screen as much as possible to make her more popular, it has failed in its purpose as Meenaxi, having no logical existence in the whole plot, becomes, at best, a drag on the otherwise fast tempo of the story.

WINAYAK ON SUICIDE PATH.

The love antics of Meenaxi and Winayak cannot be called acting. Their sequences at best become a crude pantomime of sex-starvation —certainly a poor show for an intellectual like Winayak. Winayak must make up his mind whether he wants to produce a picture for its own sake or for the joint interests of Meenaxi and himself. He is falling into an easy rut that leads to the suicide of a career.

Meenaxi is the sex-starved daughter of the rich Hindu landlord, evidently from one of those so-called higher communities. She is a grown up woman, who is shown as tickling her sex with some suggestive paintings. Imagine her—a Hindu eligible girl—singing a song of her empty bed and herself thirsting for a mate. The song, "Meri Suni Sej Pady" is vulgar and suggestive. Its Marathi version, however, is thankfully toned down.

Reverting to the story, the landlord of the first party is found exploiting the poor people of the village. Idioms and parables of social philosophy soon fill the air like sparks but they fail to light up anything. All the social philosophy is wasted as the drama centres mainly round the individuals and fails to touch the community. The theme, the problem or the intention, whatever it is, that inspires the picture does not go beyond the embryo.

The rich son's romantic leanings for the poor shoe-maker's wife are soon turned by the crafty poor into an expose which brings the rich landlord to his knees. Quite too suddenly, this man who had amassed money all his life by hook or crook, turns the corner and becomes a different man. And for this a convenient storm is used, a little child is sacrificed and the face of Shiva's image is also lighted by the lightening. Nowhere are the intrinsic truths in the philosophy given a chance to convince or convert the man who had to be made human by storms, sacrifices and other melodrama.

As is expected, the story ends with a good cheer for all.

A DIRECTOR'S PICTURE.

Forgetting for a while the fundamental defects in the story, which are all of the storywriter's creation, the director has done a really swell job of it all by lending it a fast cinematic tempo, particularly in the last six reels, and in maintaining audience interest by dovetailing entertainment and melodrama. It is a director's picture, every inch of it, and quite his very own in the first four reels where Winayak and Meenaxi give some mixed sex-play.

The photography is decidedly beautiful, particularly the artistic framing of the outdoor shots. The whole picture is shot in delightfully pleasant and rural surroundings which by their very natural grandeur take the vote of the spectators.

The first five reels called for a little more care in sound recording.

WINAYAK AND MEENAXI DISAPPOINT.

There is little to choose between Lalita Pawar and Baburao Pendharkar. Both are superb and well cast and well matched. Salvi comes close to giving an excellent performance as the rich landlord. The disappointments of the show, however, are Winayak and Meenaxi. They were in the picture without any reason for their stupid performance. Both seem to have forgotten to act and keep on looking at each other a little too much and a little too affectionately.

And yet, after all done and said, "Amrit" still remains a first class picture and as there is plenty to entertain and to learn in those fifteen reels of celluloid, you cannot afford to miss this picture.

When Charlie gets sick, nothing can cure him, as he shows in his very own picture at the Ranjit.

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OUR REVIEW

"Charno-Ki-Dasi", A Delightful Entertainment

Masterly Photoplay and Superb Direction

Vanmala Sparkles With New Personality

Here is some old-wine-in-new bottle stuff which becomes a delightful entertainment. Right from its first foot to the last bit of celluloid, "Charno-ki-Dasi" remains a fast picture unfolding an age-old theme and yet because it is shaken and cocktailed well, it presents an entirely new flavour which holds audience interest right upto the last second.

It is easily the best photoplay so far written by the author who has woven into an old carpet a new design with masterly and colourful threads of vivid sequences studded with brilliant dialogues and almost perfect portrayals.

For sheer harmony of thought and action, this picture becomes a model to be copied by many a writer and particularly by those Maharashtrian pen-wielders who brag about their work without turning out anything substantial.

Vanmala sparkles with new personality and by suppressing her natural sophistication gives an eloquent performance of subdued simplicity.

THE AGE OLD WINE

It is an old old story so familiar to millions in India with the joint-family system of life. A shrewish and tyrannical mother-in-law, a dutiful and loving daughter-in-law, a tame and submissive son and a puzzled and henpecked husband—among them they create the age old drama of tyranny, family quarrels, protests and rebellions and punctuating it with some incidental humour give us an entertainment which becomes at once delightful and instructive.

Pandit Anand Kumar who severely competes with P. K. Atre in giving witty dialogues for "Charano-ki-Dasi".

"CHARNO-KI-DASI"
(Payachi-Dasi)

Producers:	*Atre Pictures*
Languages:	*Hindusthani & Marathi*
Story:	*P. K. Atre*
Hindi Dialogues & Songs:	*Anand Kumar*
Recording:	*Balkrishna Shah*
Cast:	*Durga Khote, Vanmala, Avinash, Jagirdar and others*
Released At:	*West End, Bombay.*

Date of Release: 21*st June* '41.

Director:—

GAJANAN JAGIRDAR

N.B:—This is a review of the Marathi version of the picture.

Mr. P. K. Atre, famous writer of Maharashtra, surprises friends and foes by his superb skill in writing his best photoplay so far.

Durga Khote acts the mother-in-law and in doing so lives her part. Vanmala portrays the charming daughter-in-law and sparkles with a new personality. Avinash improves himself beyond recognition as the submissive son and goes one better than his previous performance in "Ghar Jawai". Even Kusum Deshpande is whirled to the top by others, as the spoilt daughter of the house.

The rural atmosphere in the picture is picturesque and convincing. The photography is pleasant and the sound is perfectly audible. The songs and their choice words (Marathi) linger in the memory with a pleasant flavour. The dialogues are crisp, bold and appropriate. The direction is superb and lifts Gajanan Jagirdar far above the average and very near to the top liners.

Yes, you must not miss "Charno-Ki-Dasi". It is entertainment with a capital "E".

NALINI JAYWANT—

She first came to the screen in "Radhika" and she will be seen again in "Sister" a social picture of National Studios directed by Mr. Mehboob.

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HULLO! PARENTS! LISTEN!

Don't Make Your Children Criminals!

Pick and Choose Your Entertainment.

Mr. P. Venkatram, the popular film critic of 'The Bombay Sentinel'

Dear Parent,

You surely have seen films—some good, some bad, others indifferent. You have sometimes been moved by the plight of some heroine or the torture of somebody or the harrowing conditions of some race or section of people. You have also been amused by pictures or some characters or situations. No doubt you remember some episodes—good and bad—the names of some stars, some directors perhaps, and of course some pictures. There have also been some moments when you wished you were in the place of the exploited or harassed man or woman and you wished you could give the exploiter a sock on the jaw. Some of these experiences you must have had while seeing pictures. You surely can recall some of them today.

I would like to put it in this way. The films you saw have had some effect, some sort of reaction, on you. It might have been good, (I trust it was) or it might have been bad, or unhealthy. You probably could resist any temptations or at least check those that may have been aroused by some film. You could do that (if you really have done it) by strength of character which you as a man of mature abilities have developed.

Now have you thought over this, what would be the impression on and the reaction of the child who has seen the same or similar films? You cannot argue that the child does not react to the films it sees. That is a fallacy which most parents believe in fondly, but their complacency must be shaken, as the complacency of some American parents was shaken by the revealing studies of a talented group of American researchers who set out for four long years to study every phase of the motion picture in its relation to the child.

NO TWO CERTIFICATES.

Let me disabuse your mind of the notion that what is true of America may not be true of India. I do not say it is in all cases but movies are a different thing. Some of those movies are seen by our children too, and human nature and reaction while varying according to the environment cannot be very different. What is more, we in India are considerably handicapped by this fact that there are no two Censor Certificates—for adult and for universal exhibition. All films that are passed are for universal exhibition and the child as well as the adult may see the films without let or hindrance of any kind.

I do not wish to be another Mrs. Grundy or to dissuade parents from permitting their children from seeing films. That is far from my object. I can have nothing to do with those old-fashioned orthodox people who consider films as something reactionary, something that should not be touched with a pair of tongs. Happily the number of such people is fast dwindling. They have no place in our scheme of things. Whatever you might say, the movies are to-day an inevitable international medium of entertainment to suit all tastes of people. Their potentialities are immense. No one can estimate the power of the Press. No one can even imagine the power of the Motion Picture.

Children should be encouraged to see pictures as pctures are another medium of education. It is a pity that as yet in this country educational films have not played the part they should play.

SEX ILLUSTRATIONS.

But children should be guided by responsible people, their parents, elders, or teachers. It would be foolish to let them see all films because there are films to suit all sorts of tastes. There are books to suit all sorts of people, but we rarely allow our children to read anything they like. It would be revolting to see a book on sex with a child of twelve or thirteen, but why do we allow children to see films in which the technique that is described in some of these books is so brilliantly executed, vividly illustrated, to our great delight?

You might say we do not allow them or encourage them to see such pictures. But all the same you take no particular care to see that they do not go to such films. That is important.

It is admitted that we must give our children a large measure of freedom so that they may develop unhampered. Now, they can develop properly only if evil influences are not at work. As Huxley says, "too much liberty is as life destroying as too much restraint." It is very vital for the proper mental growth of your children that you eliminate the evil influence that is in some movies and encourage them to see those films which will help to make of them good citizens. Now what films make for evil influence? Broadly, these three kinds —crime, sex and horror.

I must be very brief, for whole volumes can be, and have been, written on these three aspects.

Arun and Leela Chitnis in "Kanchan" a Chitra Production.

CRIME TO GO TO CRIME FILMS.

CRIME: It is a crime to encourage to see a crime picture. Not even the "Crime Does Not Pay" series. Crime may pay or may not pay but it certainly does not pay you to send your children to see such films. Generally the elaborate way in which particular crimes are committed are shown and sometimes described though the films may end with the arrest and conviction of the criminal. Now this is the surest, easiest, royal road, the primrose path, along which to lead your children to take to a life of crime. The ending, I assure you, does not hold the attention of the child. When seeing films, it does not proceed to think of the logical consequences that may follow. Its imagination is gripped by crimes, which to it are thrills and adventures.

Another fact, established by American research about which I told you a few minutes ago, is this:—

"The child does not see the outcome of the picture or the model, in terms of the adult mind. Rather does it see them in terms of isolated scenes."

Now if it is those isolated scenes that make their mark, what is the use of an ending in which criminals are brought to book? Why create crime and prescribe a cure for it when we can easily avoid and prevent the growth of criminal tendencies?

CRIME TAUGHT BY MOVIES.

The research has shown that the movies do not help to any considerable extent the prevention of crime. This is mainly because children by nature like to imitate and when they see daring adventures on the screen they naturally wish they could themselves perform similar feats.

The argument that children are not likely to retain for long what they see on the screen does not hold water for **"the very youngest children carry away atleast fifty-two per cent of what their parents would carry away from any given picture, and what is more important, this percentage of retention seems to grow with time, and after the lapse of a month, many children remember more than the day after seeing the picture."**

(American Research).

Many young criminals declared to the American investigators that they had learned the technique of crime from the movies. A number of adolescent and youthful criminals gave circumstantial accounts of their path to and arrival at, criminality, and rightly or wrongly, but very positively, they blame the movies for their downfall.

The deterrent influence exercised by the movies is to all intents and purposes negligible. A wise parent cannot but prevent by persuasion his chi dren from attending such movies as describe the technique of crime.

Pretty cosy! Nur Jehan teaches a few things to Kantilal in "Sasural," a Ranjit picture.

Forman observes in his book "Our Movie Made Children": "It is not, however, in the matter of crime alone that motion pictures depart from reality by exaggerated presentation and superficial solution. The range of reality to which they confine themselves is so narrow that they succeed in producing a distortion of life, its occupations and pre-occupations."

GLAMOUR AND SEX FILMS.

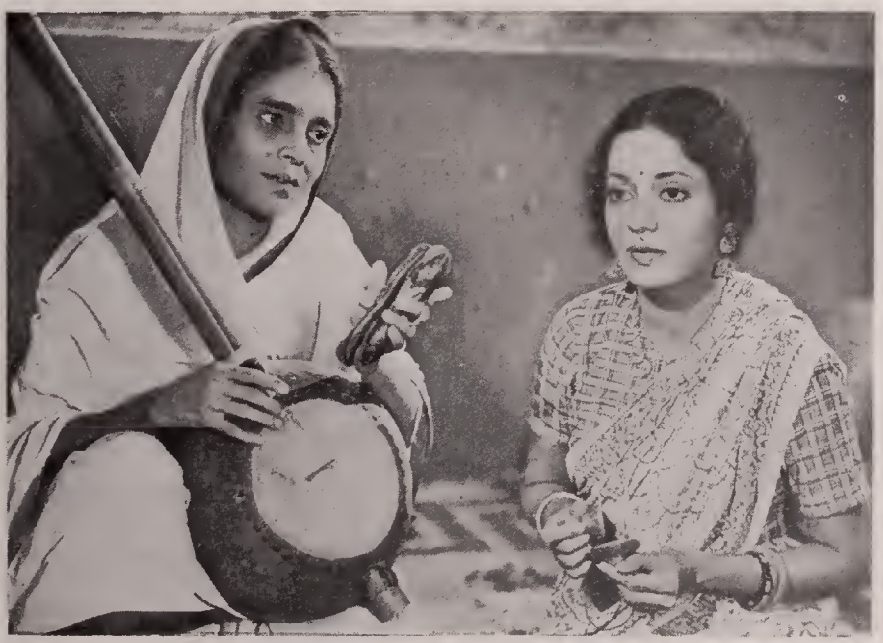
SEX: The criminal tendencies so far described affect mostly boys. With girls the case is still more serious. To what extent they are moved by certain kind of films it is not easy to estimate, but the Payne Research studies make very painful reading.

It is the adolescents who are not merely attracted but who love to gloat at films dealing largely with love themes. And Hollywood produces more than enough of these films; almost every film must have love and romance in it; otherwise it will not sell. Even excellent films having remote connection with love are advertised as romantic comedies because Hollywood believes this is the only golden way to draw crowds.

Love-making by itself would not perhaps tend to be harmful. But what is the effect of aggressive love scenes which we find in plenty? In the 142 feature films studies for Payne Research were listed 726 scenes of aggressiveness in love-making. Of these 549 were enacted by characters in attractives roles and 177 by characters in unattractive roles. Two thirds of these scenes were offensive to the general taste of the public, consisting of adults and adolescents. Eighty-three per cent of all the feature pictures studied contained some such disapproved and offensive scenes.

Madhuri and Motilal create some realistic romance in "Sasural", a comedy produced by Ranjit.

Motion Pictures have become another educational system, a supplementary system perhaps, but it may and does supplant our regular schools in the matter of influence at least in some respects. That is no nonsense. **"Most of what this school teaches" says Forman, "remains in the memory, but it remains there for a long time, perhaps permanently, and it colours the attitude and conduct of the pupil....The mirror held up by the movies is gazed into by myriads of adolescents and even young children in their secret thoughts, in their broodings, their day-dreaming and fantasies—they want to be like people in the movies."**



Leela Chitnis goes devotional in "Kanchan".

LET THEM BURN THEIR FINGERS?

Children, we have seen, are more impressionable, than we are and they imitate the people they see and the actions they love. Often these things are not to their good. But a child cannot be expected to dread the fire till it has burnt its fingers. The question is "Should you let them burn their fingers?"

A whole book can be written with illustrations to show how girls have

been spoiled by the movies. That is mostly because of the sex pictures which vividly describe the technique of love-making. Not only that, there are persons who, aware of the passion that is roused by the movies, exploit it to the fullest extent by taking girls only to such movies as have plenty of sex in them.

Listen to what a girl of fifteen told one of the researchers:—"When with the opposite sex I am rather quiet and allow them to tell me what to do. When they go to make love, to kiss or hug, I put them off at first, but it always ends in them having their own way. I guess I imitated this from the movies because I see it in almost every show I go".

That little girl had seen that sort of thing happen so often that she could not but let it happen to herself. She can't be blamed for it.

"I can picture," says another girl, "John Gilbert and Greta Garbo rehearsing a love scene right now but in my mind it isn't Greta Garbo, it's me!"

"I picture myself," says yet another girl, "the recipient of Gilbert's kisses. Folded in his arms I could forget all my school worries."

Sure that girl forgot all her school worries. But she was set on the sure road to worries of another kind infinitely more taxing than school worries. Obviously she had no one to check her.

LED AND MISLEAD BY THE MOVIES.

That is not all. That girl only pictures to herself. Listen to this statement of a girl of seventeen:—

"I would love to have nice clothes and plenty of money and nothing to do but have a good time. When I see movies of that type, it makes me want to get out and go somewhere where things happen. Like the picture "Gold Diggers of Broadway". The girls were nothing but adventuresses and look what great times they had. I always wanted to live with a girl chum. I saw many pictures where two or three girls roomed together. It showed all the fun they had. I decided I would, too. I ran away from home and lived with my girl friend, but she was older than I and had different ideas, and of course, she led me, and led me in the wrong way."

You might argue that it was due more to bad company than the influence of the movies. But don't forget that that girl would not have left her home if she had not been influenced by the movies. In any case that letter is nothing compared to the following from an eighteen year old sex delinquent:—

"Some of the movies make me dissatisfied with my own clothes. Most always I get what I want. Anyhow, if it is in my power, where there's a will there's a way. There are too many men in this world not to get what you want. There are plenty that are free and disengaged and want what you have got, which if they come after they can get....They (movies) make me wish I had a car and lots of money and they also make me think how to make money. They tell me how to get it. There are several different ways of getting money; through sex, working, etc. Most always I get mine through sex."

49% AFFECTED BY THE MOVIES.

Now that you have read it, read it once again, and think of the power of the motion picture both for good and for evil. Forty nine per cent. of the 252 delinquent girls examined said that the movies imbued them with a desire to live a gay fast life. I have not attempted an indictment of the motion picture, but I have, perforce, had to quote such glaring examples as will bring home the extent of the influence of a certain sort of pictures.

Answer it for yourself whether your own daughter should join this shameful legion of the 49 %!

HORROR: I shall not dwell at length on horror pictures for it is common knowledge that even adults get horrified at some of these pictures. In no case and in no circumstance should any adult take a child to a horror picture. It is not the immediate dislike or disgust that counts for much, but the effect of the picture on the mind of the child. Some children don't get proper sleep, others keep in mind the horrors and shudder to think of them, all of which have very strong unhealthy reaction on the mind.

I have tried to impress on you the disastrous results likely to ensue if children are allowed to see films of their own volition.

AND IT WOULD BE QUITE FOOLISH NOT TO SEND THEM TO PICTURES.

Even if you attempt it, it would be impossible, for, children will sneak away from their schools and attend the movies. The remedy would seem to lie in the wise selection of the movie your children will attend. And let it not be thought that we rarely get such films. There are several films that are of definite educative value. There are others that spur them, that inspire them with high ideals, and help to make good, honest and decent citizens of them. Which movies do these, it is for you, the parent, the guardian, or the teacher, to see and understand and then recommend them to your wards. Thus alone will we get more decent films.

It seems that some one took away their copy of "filmindia." Surely, this is not the situation in "Anjan", the new picture of Bombay Talkies.

★ Pictures In Making

BOMBAY TALKIES:

By the time this issue is in hand "Anjan", a social story starring Devika Rani and Ashok Kumar will be getting finishing touches at the Malad studios. "Naya Sansar" has become a veritable gold-mine and is running to crowded houses all over India.

NATIONAL STUDIOS:

"Asra", a social comedy, has been released at the Pathe Cinema and "Sister" another social melodrama is awaiting release. At the studios they are working hard on several pictures called "Nirdosh", "Ujala", "Kasauti", and "Roti". Under the superb management of Mr. Mehboob the production programme is being well maintained at this important studio in Bombay.

PANCHOLI ART PRODUCTIONS (Lahore):

"Khazanchi" is making new box-office records at almost all places in India. This has encouraged the producers so much that they have only recently completed "Chowdhary" a social story in Punjabi and will soon start shooting of a new Hindi picture called "Khandan".

PRABHAT FILM CO. (Poona):

"Sant Sakhu", a socio-devotional story, is now fast nearing completion and ought to be ready for the screen by the end of July. The next item on the production programme is likely to be "Ram Shastri."

FAMOUS ARUN FILM CO. (Poona).

"Thoratanchi Kamla", a historical picture, has been completed and will be screened at Bombay at the Majestic Cinema immediately after "Narad Naradi." At the studios they are shooting "Taj Mahal" a costume story with all the grandeur of the Moghul period.

RANJIT FILM CO:

"Shadi", a social story, featuring Motilal and Madhuri brings reports of tremendous success from the North. The picture is due to be released in Bombay by the time this is in print.

The studio is busy with several pictures, notable among them being a comedy by Charlie and another called "Susral" by Chaturbhuj Doshi. Several other pictures are planned on very ambitious scale.

Pandit Indra who jumps into news again with "Shadi" and "Amrit," two popular pictures of which Pandit Indra wrote the Hindi versions.

NAVYUG CHITRAPAT (Poona):

"Amrit", a social story, directed by Vinayak was well received in Bombay when released. A new social comedy is now on the studio sets under the direction of Mr. Junnarker and is called "Sangam".

WADIA MOVIETONE:

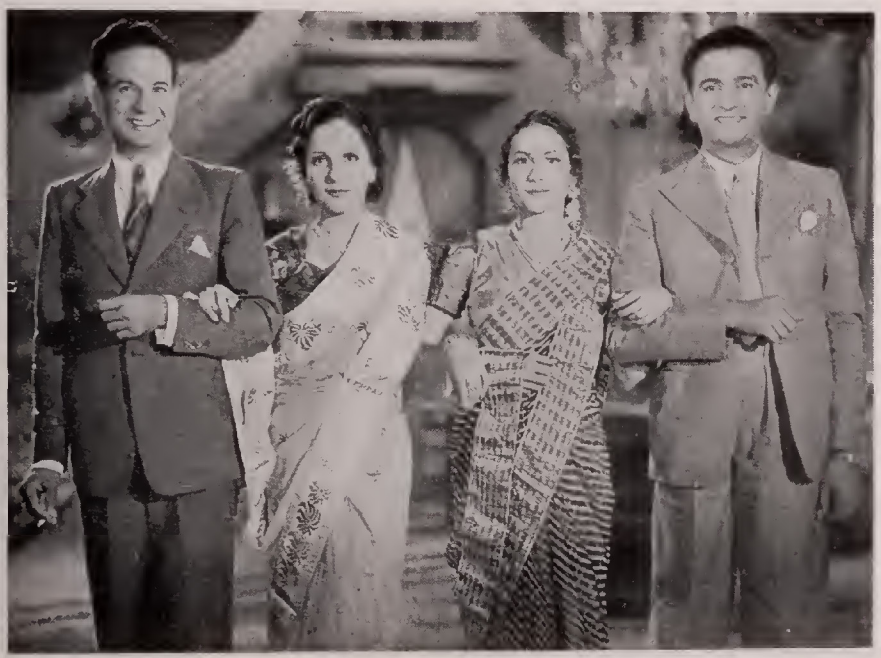
"Manthan" was well received at Bombay at the Imperial Cinema inspite of the Curfew Order. Director Homi Wadia is giving the finishshing touches to "Bombaiwalli" starring Nadia and Sardar Mansur.

CHITRA PRODUCTIONS:

"Kanchan", the maiden production of this company, starring Leela Chitnis is now receiving final touches and ought to be ready for the screen by the end of July. It is reported to be a brilliant picture with song and dance as its main attraction.

BRILLIANT PICTURES:

"Municipality," a social satire, written by the famous writer Madhavrao Joshi of Poona is on the studio floors. At present, under the expert supervision of Mr. Kale,



Together they walk straight into your heart. 'Motilal, Madhuri, Khursheed and Ishwarlal in "Shadi" a Ranjit success.

Hirabai Barodekar is acquitting herself marvellously by giving melodious music and excellent performance. Nearing August this picture will be completed.

ATRE PRODUCTIONS:

Their maiden production "Charno-ki-Dasi" had a marvellous reception at the West End Cinema in Bombay. This picture is a beautiful harmony of theme and action and will be going a long way towards giving the producers an excellent start. The next item of production is a costume drama "Vasantasena".

BHARAT PICTURES:

Some of the pictures that will be released through these distribution offices are "Swaminath," featuring Shobhana Samarth and produced by Hindusthan Cinetone, and "Darpan" produced by Empire Pictures. Just at present "Lehri Jeevan", a social story is running well at the Super Talkies.

PARAMOUNT FILM CO:

"Akela" starring Mazhar Khan and Bibbo is lying ready for release, while "Sheik Chilli" a costume fantasy is now in the editing room. Still another remarkable picture called "Circus Queen" is for the first time being shot on a circus theme in India. Some very dangerous work has been gone through with the help of lions and tigers and Moti the main star risked her life three days continuously for the producers' whims. This picture will be a treat for the film fans.

EXCELSIOR FILM EXCHANGE:

Mr. Lim Billimoria, the popular distributor has started on his own and opened this new office with "Qaidi" and "Chitra Lekha" of the Film Corporation of India as his main arguments. We wish him all luck.

TAJ MAHAL PICTURES:

Mr. Mughni, so far known as a publicity expert, is launching on his own a new production company in co-operation with Naseem, the well known film star. The first story is written by Kamal Amrohi and is expected to be directed by K. M. Multani.

VAUHINI PICTURES, (Madras):

"Devata" the social story for which the South has been waiting has been released at last at the Paragon Talkies. It had a tremendous reception from all classes. The next one to go on to the sets is "Potana", a biographical story which will be in charge of K. V. Reddy, who gets his first break as a director. With Malati and Nagiah in the cast and Ramnoth and Sekhar on the technical side the new picture will maintain the old traditions of Vauhini.

PRAKASH PICTURES:

"Darshan" a social story starring Jyoti is awaiting release in Bombay. At the studios they are taking the interior sets of "Bharat Milap" under the direction of Vijay Bhatt.

Shobhana Samarth in "Bharat Milap", a Prakash picture.

BALAJI AND GUBBI FILMS (Bangalore):

Reports come to us that "Subhadra" a socio-mythological picture featuring Jayamma and Honappa Bhagavathar has been completed at the Saraswati Studios, Poona. Arrangements are being made for release throughout the South.

AMAR PRODUCTIONS:

Mr. Chimanlal Desai, who only recently left the National Studios, has started his own concern called "Amar Productions" and taken up "Khilouna" or "The Toy," a social story, as the first production, with Snehaprabha Pradhan in the lead. This picture is expected to go a long way in establishing the experience and the reputation of Mr. Desai.

A light moment from "Sister", a National picture in which Harish, Sheik Mukhtar and Nalini Jaywant attack the watermelon.

OUR REVIEW

Mother Theme Becomes A Good Wife Affair

"Thalli Prema" A Popular Box-Office Hit.

Kannamba's Scintillating Performance.

"Thalli Prema" has a story full of dramatic situations and high emotional content, but while it is bound to go big with the general run of picture-goers accustomed to the conventional and orthodox stuff doled out in the so-called "socials," the picture strikes the progressive minded as rather reactionary in its motif, and savouring of the sob-stuff in much of its sweet-sugary sentimentality.

"Thalli Prema" means "mother love," but this doesn't get so much emphasis in the film as wifely devotion and selfless loyalty to the point of absurd self-abnegation in the face of the most inhuman husbandly behaviour. The yearning for a child and motherly love take a secondary place, while "the ideal wife" who lets everyone of her rights to be trampled upon with not only no protest but even relish is served up with almost holy zeal, thus steeping the otherwise powerful picture in reactionary sentiments, not quite consistent with the modern ideology.

WHAT PRICE BABY?

Santha is the ideal wife with her loving hubby, Krishna Rao, leading a very happy life. Only they have no child. Durgabai, vixenish widowed sister of hubby, holding Santha to be sterile, wants her brother to marry a second time. Simple Santha, herself keenly material, finds all her prayers, poojas and "vratas" unavailing. Anxious to provide her man with a child which would redeem them all from *Puth,* (the special chamber of hell reserved for the issueless), the noble lady pursuades her reluctant husband to take a second wife. Kamala is the second wife specially selected by Durgabai on the grounds of kinship and approved by Santha for her beauty and educational attainments. (An insult to educated girls this—no educated girl worth her weight, would willingly consent to share a man with his previous wife around the home and knowing that she was taken mainly for child-bearing). Since Santha desires a baby about the house at all costs, she herself beautifies the co-wife and does her best to see that the hubby lavishes love on Wife No. 2.

"THALLI PREMA"

Producers:	*Shree Raja Rajeswari Pictures.*
Language:	*Telugu*
Dialogues:	*K. L. Narasimha Rao*
Songs:	*Daita Gopalam*
Photography:	*Kamal Ghosh*
Audiography:	*Dinshaw Tahrani*
Music Direction:	*N. V. Venkatraman & N. B. Dinker Rao*
Cast:	*P. Kannamba, Hemlata Devi Seshamba, etc.*

Director:—
JYOTISH CHANDRA SINHA

IRONY OF FATE

Number Two is found very acceptable to the "loving" husband and the sweet gal instantly goes into axis action with Durgabai to oust No. 1 from the household. This they achieve by unscrupulous methods and the hubby soon comes to regard Santha as poison. Even the

Baby Saroja, the Tamilian star from the South, got a royal reception when she visited Bombay recently. Here we find her at a party given in her honour by Mr. Baburao Pai of Prabhat at the Governor's Pavilion in the Cricket Club of India. From left to right: Mr. Revashanker Pancholi, Mr. Baburao Pai, Mr. Jayantilal Thakore, Mr. K. M. Mody, Mr. Nandlal, Pandit Indra, Rai Bahadur Chuni Lall, (President of the Motion Picture Producers' Association,) Mr. Baburao Patel, Mr. Jagannath Patel and Mr. Chimanlal Desai.

fact, by an irony of fate (as usual) that Santha is bearing a child, to the bitter chagrin of Kamala and Durgabai, does not change the hubby's attitude and Santha cheerfully obliges the whole lot by taking herself to her blind impecunious but loving father.

A boy is born in due course and the happy mother returns to her lord's place—only to find herself denied admission and flatly told to go anywhere she chose with her brat. Without one word of rebuke (though she pleads a lot, of course) she goes back with her father. The fates emulate human beings in cruelty and Santha's father dies. Wife No. 2 sees to it that Santha's boy is kidnapped. Santha wanders about in search of her lost child and finally finds him being brought up by a childless Zamindar as his own heaven-sent son. Promptly she secures the job of a servant-maid in the Zamindar's household and lavishes her love and devotion on her own child.

PARADISE REGAINED

Meanwhile Kamala, (Wife No. 2), comes out with her true colours in such an astonishing fashion that hubby as well as his shrewish sister both pine for Santha. Accidentally, hubby learns that Kamala has sent an assassin to the Zamindar's son, learning of his identity. The now-roused father rushes to the rescue and all ends well—the wronged wife being graciously taken back by the husband (along with the son, of course) and wife No. 2 committing the inevitable suicide. And the "ideal wife" has her due reward, having thus regained her paradise.

Such a story and such characterisations are more anti-social than social, in the year of grace 1941. Pictures which extol spineless traits in a wife as virtues to be assiduously cultivated, sin against our womanhood and emphasise in men almost a criminal thought of their divine rights.

KANNAMBA'S SCORE.

The reactionary element apart, the story is really gripping and occasionally even dynamic. The screen play is not so much cinematic as stagy, but competent direction overcomes this defect considerably. The ending is quite absurd, the "assassination" scene being thoroughly improbable and too melodramatic.

Among the artistes, only two deserve laurels. Pasupuleti Kannamba as the "ideal wife" puts up a performance which is sheer artistry. She has outdone all her previous performances and might well rank with the best screen actresses of India on the basis of this portrayal. Seshamba, as the virago Durgabai, is in her element, as she is a specialist in this role ("Vandemataram," "Sumangali"). Arani Satyanarayana as the blind father gives a good account of himself.

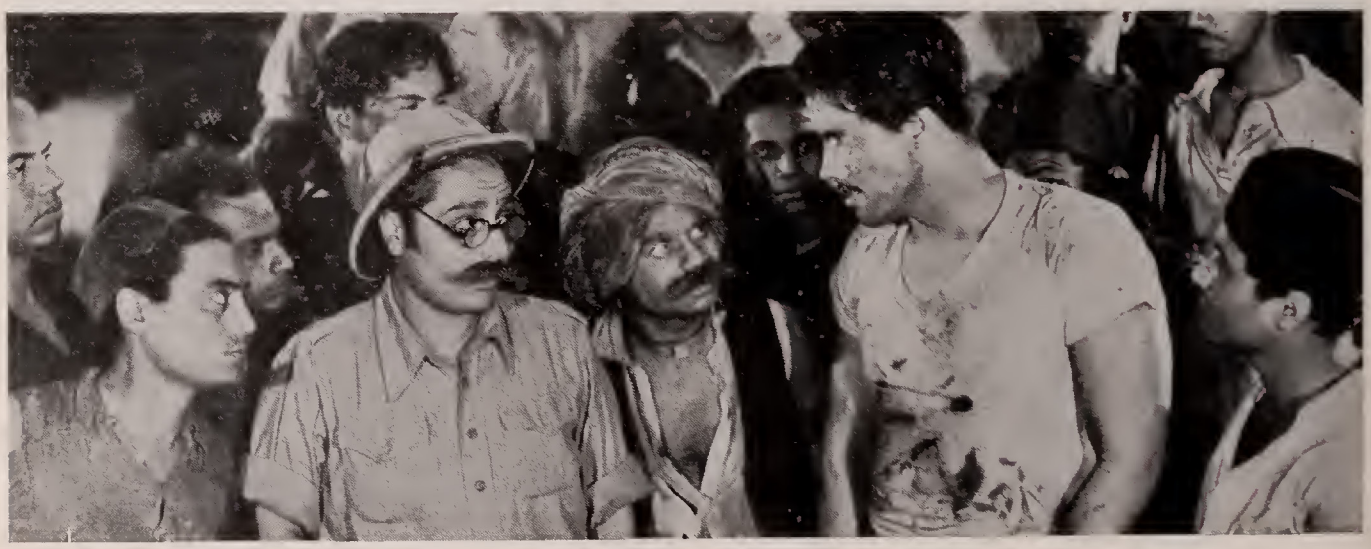
C. S. R. Anjaneyalu, who plays the husband's role is a miscast. He should never be assigned dramatic roles—for there is something comic about this man's every gesture and movement; even his voice on the screen has this visible content. Hemlatha is a flop and the rest are not far better.

A GOOD SIGN

Photography and recording are upto the mark and the music commendably kept to its appropriate place, is moderately good. Dialogues, dripping with sentimentality, are consistent.

One noteworthy feature of this film is that not a single situation has been purposely provided for the sake of mere comedy. Possibly because the hero unwittingly furnishes so much comedy. Still there are the lighter moments that relieve the tension of Santha's tragedy. Also the picture is clean—this new tendency, visible lately in South Indian productions, is a good sign. It is to be hoped that this reflection is not premature.

As a movie for the woman folk and elders to weep over, and for Kannamba fans to shout about, "Thalli Prema" is excellent fare, its reactionary trend notwithstanding.



This seems to be some trouble between capital and labour. But with the stout labour that Sheik Mukhtar represents in "Sister", a National picture, the story promises to be thrilling.

OUR REVIEW

"Venuganam" Sadly Disappoints

Neither Fish, Flesh Nor Fowl

An Abortive Comedy And Unconvincing Drama.

Story by Manjeri S. Iswaran, screen-play by Ramnoth and direction by Murugadasa, with these three well known names in their fields this picture should have been an excellent one, but unfortunately it looks so amateurish that one can hardly call it a picture.

It is not too difficult to find out why this has happened. It is evident that this amazing product is the result of three highbrow intellectuals accustomed to class work deliberately "condescending" to win the masses, and being totally beaten at the job. What was perhaps intended by the story writer to be "realistic and mythological" turned out to be neither realistic nor mythological. What was perhaps designed to be comical intended "to bring them back alive" turns out to be puerile stuff, too cheap and crude to tickle anyone but a child. The director's effort at simple narration becomes boring and the screen-play, evidently conceived for framing a mighty drama, lends to the whole thing a touch of the ludicrous.

"VENUGANAM"

Producers: *Jewel Pictures*
Language: *Tamil*
Story: *Manjeri S. Iswaran*
Screen Play: *Ramnoth*
Dialogues: *"Ki-Ra"*
Songs: *Kambadesan*
Music Director: *G. Govindarajulu Naidu*
Photography: *Sudhis C. Ghatak*
Recording: *C. V. Ramaswamy, B.A.,*
Cast: *N. C. Vasanthakokilam, A. Sakuntala, V. V. Satagopan, M. V. Mani, etc.*
Released at: *Wellington Talkies, Madras.*

Date of Release: *14th June '41.*
Director:—MURUGADASA.

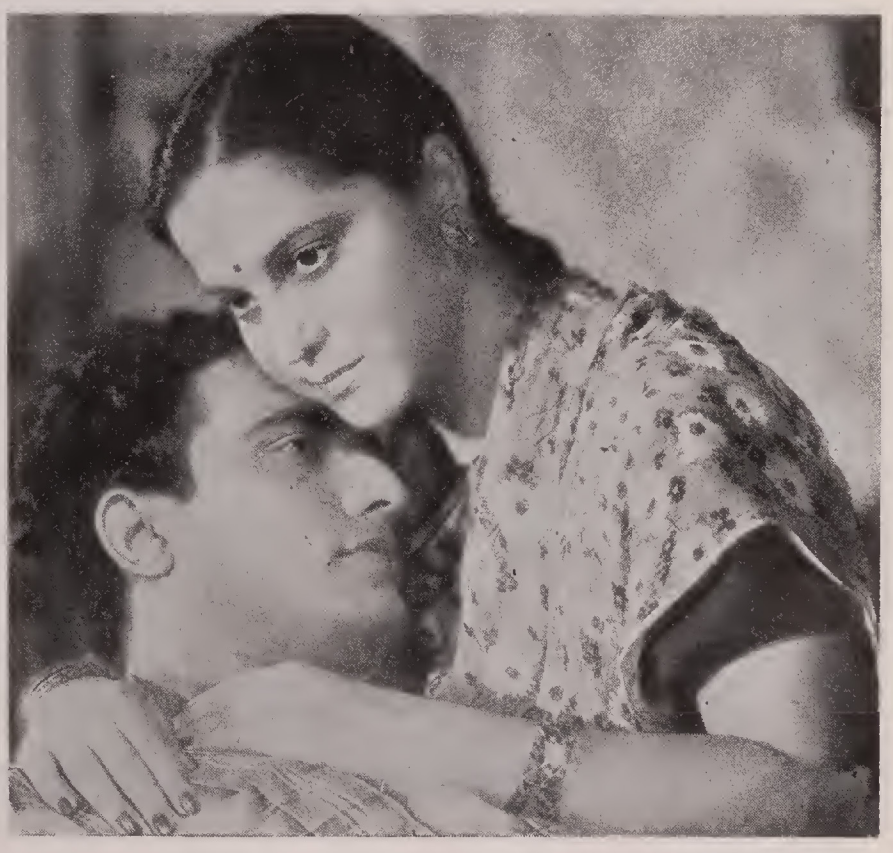
FICTIONISING MYTHOLOGY.

As though the ready-made mythologicals weren't enough, the story-writer has invented a story of his own with figures of mythology as central characters, with the commendable view that all of them should be rendered entirely human and that not a single sequence of a super human type should be allowed—such as miracles and magic. Thus the very essence of mythology is lost and, lacking the topicality of a social and the supernatural touches of the mythological, the film falls between two stools and becomes neither fish, flesh nor fowl.

Vindhan, a royal prince (in the story) hates Lord Krishna. Also, this prince has very decided views about the difference in status, rights, etc., of the ruling classes and the ruled. He runs his chariot over a poor child and when his father, the King decides to haul him up for the offence in a full dress court, he revolts, imprisons the king and assumes the reins of kingship. He has a sister Mithra, who loves Krishna. This girl and her younger brother, are also thrown into jail.

The usurper's rule is tyrannical in the extreme. He makes military pacts with other monarchs in order to crush Krishna. He seeks Duryodhana's military alliance. Duryodhana makes use of the occasion to compel Vindhan to give his sister Mithra in marriage to an imbecile brother-in-law of Duryodhana. This imbecile, Parvatheswara, pot bellied and gluttonous, has already twelve wives, but desires a thirteenth because he has no children.

Mithra is agonised at this prospect but Krishna comes to the rescue with a ruse. A male friend of Krishna cleverly takes the place of Mithra, and is married in female garb, to the pot-bellied princeling. Vindhan, furious when he discovers this, ties up Krishna and the male



That is a lucky guy to be cuddled so by Rose in "Kasoti", a National picture.

friend and asks his archers to shoot them through. Mithra comes on the scene and by an eloquent appeal makes the archers down their tools. And, then, of course, Vindhan attempts to do it himself, but his royal father, now out of the prison, comes on the scene and all ends O. K. with Vindhan turning over a new leaf rather suddenly.

DON'T DO IT AGAIN.

Some sort of a smoky attempt is made in the story to raise political echoes of a modern type—phrases like "the ruled and the rulers", "plebeians and aristocrats", "encirclement", etc., are being ushered in for the purpose. Comedy is sought to be furnished by the childish antics of the gluttonous Parvatheswara and the stale old device of man wedding man. Romance is furnished by Mithra's soliloquised effusions in prose and song about Krishna whom she meets only in the final scenes. The so-called dramatic sequences are as flat as they can be.

The director has made the best of an impossible job. And no more can be said about it. Among the artistes, Vasantakokilam who plays Mithra sings well. So does V. V. Satagopan who is the inevitable floating Sanyasi. M. V. Mani has some fire as Vindhan but he is too theatrical. Comedians, Sarangapani and Kolathu Mani put a little enlivenment (very little).

Ramnoth's name on the credit titles, as responsible for the screenplay, is almost a personal injury. We have too little talent this side and what we have, deserves better than wasting it on "Venuganam" and its type.

In fine, "Venuganam", planned to be a light mythological comedy, has turned out to be a tragic miscarriage.

(*Con. from page 45*)

wali" was the most popular film of its time but it was not a good film.

"Filmindia" is also today the best film journal in India. But that, too, is hardly a compliment. It only shows how hopelessly low is the general standard of film journalism in this country.

But because it is the best and most popular film journal, it has a splendid opportunity of service—and self-improvement. It is powerful and prosperous enough to be able to disregard the dictates of both the producers and its readers. It can afford to take risks, to refuse to pamper the immature youths who parade their pitiable complexes and obsessions in the "Editor's Mail," refine the product of our studios by refining the taste of its readers, it can harness its tremendous "pulling power" not merely to "pull-in" advertisements but also to ensure the success of progressive pictures and the failure of those that are cheap and crude and reactionary.

To think of all the good things that "filmindia" can do is both invigorating and depressing. This "filmindia" generation is a tribute to "filmindia" and also its indictment —it constitutes an achievement of the past and a challenge for the future.

This is a moment for Charlie to get coy and shy. And doesn't he? He beats Shamim at it in his very own picture at Ranjit.

Printed by Baburao Patel at the New Jack Printing Works, 75, Apollo Street, Fort, and published by him for "filmindia" Publications Ltd., from 104, Apollo Street, Fort, Bombay.

After a long time Sabita Devi, a favourite of millions, is coming to the screen in "Holiday In Bombay" a rollicking social comedy of Sudama Productions directed by Mr. Sarvottam Badami. Sabita Devi's triumph in this new social picture brings to mind her previous triumphs in "Three Hundred Days And After" and in "As You Please". The picture is to be released at the Imperial Cinema in Bombay.

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